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Dance programs in higher education have become progressively interested in establishing community-campus partnerships as a means of minimizing the research-to-practice gap, leveraging resources, and supporting community progress. Limited research has been published on the best practices and types of relationships between leaders who have co-created effective and sustainable asset-based community-campus partnerships in dance programs. This study aimed to identify what practices facilitate the development of partnerships of this nature and examine how the relationships between leaders correspond with those practices. The research study design used a qualitative and exploratory approach. Qualitative research methods, such as in-depth interviews, document analysis, and surveys, were used to describe the practices and interactions of research participants involved in three different community-campus partnerships. The synthesized findings indicate three common themes frame their practices and support the sustainability of their relationships: an informal structure, a democratic nature, and a central focus on student-learners. Distinctive from prior studies, the findings highlighted the importance of considering faculty/community pairings and transactional partnerships as valid entry points to more complex organizational integration and mutually transformative relationships.

A FRAMEWORK FOR DEVELOPING EFFECTIVE AND SUSTAINABLE ASSET-
BASED COMMUNITY-CAMPUS PARTNERSHIPS IN DANCE

by

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I dedicate this work to my loving husband, Dr. Daryhl L. Johnson II, and my children, Drew and Kye. You all remain my inspiration to aspire to new heights and embrace each moment as if it were my last. I would also like to dedicate this work to my beloved parents, Gerald and Nan Vincent, who have transitioned from this life, but whose love and support remain with me throughout each day. I would like to thank my sister, Kelli Vincent Jones, for always providing a listening ear and a voice for moral support. Last but not least, I want to thank Ms. Mary Brewington. Thank you for being available to my family throughout this process. Your presence and unwavering support in all of my endeavors over the past 4 years will never be forgotten.

APPROVAL PAGE

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CHAPTER I

PROJECT OVERVIEW

The scholarship of engagement represents an important movement in the contemporary practice of higher education in America. As more institutions of higher education [IHE] begin to embrace the ideal of the engaged institution, conversations between scholars and practitioners have become vital to informing more relevant research, enhancing student outcomes, and improving the social conditions of the communities in which they reside (Boyer, 1990). Currently, dance curricula in higher education are narrowly focused on defining excellence through technique, performance, and choreography (Risner, 2010). Doug Risner (2010) states that every time we fail to emphasize the value of pedagogy, community engagement, technology, and research in dance curricula, we contribute to the marginalization of the field. One integrative approach to expanding the breadth of dance curricula in higher education is community-campus partnerships. Community-campus partnerships in dance, over the past decade, have become more prevalent as a means of minimizing the research-to-practice gap, as well as leveraging resources and building capacity (Bowers, 2017; Holland et al., 1998). The limited research available on the nature of these complex relationships and their importance in dance programs in higher education upholds the current dance curricula of many programs where student-dancers are not developing as scholars, researchers, leaders, and engaged citizens. A framework for dance programs in higher education to

initiate high-quality relationships with community-based organizations [CBO] would encourage the adoption of community-based pedagogies as a means of advocating for a curriculum that includes public engagement as a way to both support community progress and enhance student learning. This project was designed to synthesize the best practices and the nature of the relationships between administrative leaders, faculty, and staff who have experience in developing effective and sustainable asset-based community-campus partnerships as a means to assist emerging and existing partnerships in creating opportunities for more integrated learning experiences and furthering the scholarship of engagement for professional practice in dance.

Background Literature

Ernest Boyer (1990), in his work, *Scholarship Reconsidered: Priorities of the Professoriate*, points out the shifting role of the university as each is affected by the various challenges of its surrounding community. Social and economic hardships were on the rise affecting the public schools, the environment, the healthcare system, and the average hardworking American family. Boyer challenged university leaders and professors in higher education to rethink the role of the American university as not only a place where faculty are tenured and students are credentialed, but as a central component involved in shaping civic life in America.

In an attempt to establish a comprehensive viewpoint of the work of the professoriate, Boyer created four domains for scholarship: discovery, integration, application, and teaching. Years later, he created a fifth domain, the scholarship of engagement (Boyer, 1996). Through this domain, he highlighted the importance of the

university committing to serving the public good. Boyer believed the scholarship of engagement was about connecting the university's resources to the community and creating opportunities to merge academic and civic cultures to serve a larger purpose for American society.

Likewise, Doug Risner (2010), in his article, *Dance Education Matters: Rebuilding Postsecondary Dance Education for Twenty-First Century Relevance and Resonance*, discusses the importance of developing dance programs in higher education that are relevant to the current needs and trends in contemporary American society. He describes an unfortunate disconnect between dance curricula and the present-day dancer's professional world. Risner encourages dance educators to evaluate the realities of the profession and opportunities for students beyond postsecondary education. Statistics are showing performance degree programs have increased over the last ten years, while programs offering degrees in dance education are decreasing (Risner, 2010). Risner points out that not only does this shift "... forfeit opportunities to expand dance into American life and culture" (p. 97), but it is unrealistic, considering most students graduating with a degree in dance are more likely to work in such fields as education, arts administration, and community dance.

Extending dance into community settings was a component of Risner's proposal to expand the breadth of dance education curricula. He discussed that there are approximately three universities in the United States with dance curricula focusing on community dance, as opposed to the United Kingdom having 24. Risner uses these programs as a model for American institutions of higher education to strive for, as he

believed they prepared students to engage artistically with diverse populations and develop transferable skills.

Risner's views of dancers being involved in the community coincide with that of Boyer. Both scholars understood that educational experiences should not be restricted to the academy. They recognized the value of providing integrated learning experiences that grounded academia in real-world knowledge and provided faculty and students with opportunities to improve the social conditions of their communities.

Challenges in Developing Community-Campus Partnerships in the Arts

In response to the "call to action" put forth by both Boyer and Risner, dance programs in higher education began initiating various types of community-based pedagogies such as collaborative academic programs and service-learning partnerships. Krensky et al. (2008) discuss the power of arts-based service-learning partnerships. They identify it as an effective pedagogical method that allows scholar-practitioners to provide educational experiences to their students within a community context. They also highlight its ability to foster opportunities for students to engage and grow from their creative practice while addressing a community-identified need.

Conversely, the faculty's ability to develop mutually beneficial partnerships with CBOs presents numerous challenges (Bowers, 2017; Holland, 2005; Walsh, 2006). Walsh (2006) points out in his research the difference in the internal organization and structural logic of IHEs in comparison to that of public schools and community organizations. While primary stakeholders may have the best intentions and identify a common purpose, it is challenging to overcome embedded bureaucratic processes and the unanticipated

misappropriation of time and resources. Walsh states that while both sides possess expertise in their organizations' respective missions, they often lack an understanding of interorganizational collaboration.

Additionally, research suggests an imbalance of power and lack of trust has contributed to an unstable foundation for many partnerships (Bowers, 2017; Holland, 2005; Walsh, 2006). IHEs have generally framed their relationships and services to the community as charity. Numerous studies indicate it is a commonplace perception that resources from IHEs are more extensive, and a CBO is less fortunate (Bringle et al., 2002; Hansen, 2010; Holland, 2005; Stewart et al., 2012). As a result, participants engage in partnerships in a transactional manner, which means one partner is primarily receiving most of the benefit of the relationship (Enos et al., 2003). Moreover, the relationship between the partners is viewed as temporary. Once the immediate need is met, or the goal is achieved, the partnership generally dissolves (Enos et al., 2003; Stewart et al., 2012).

Challenges in Sustaining Community-Campus Partnerships in the Arts

Backer (2002) states, "The dysfunction and mortality rates among partnerships in the arts is high . . ." (p. 13). He discusses how most arts partnerships lack impact due to insufficient planning and unrealistic assessment of what resources will be needed to address the partnership's ultimate objectives realistically. He notes most arts partnerships that have not been effective or sustainable have been formed in haste, focusing on fulfilling short-term needs and not generating long-term value. Research suggests this is potentially related to the increasing pressure IHEs and CBOs have experienced from government funders, as well as their own internal strategic plans to collaborate and form

partnerships at both program and organizational levels (Bringle et al., 2002; Farrar, 2011; Hansen, 2010; Mulroy, 2003; Seifer, 2007).

Some research studies suggest the three primary barriers affecting the sustainability of service-learning supported by community-campus partnerships are the lack of built-in mechanisms to maintain effective communication, manage time, and nurture relationships (Hansen, 2010; Holland, 2005; Pulinkala, 2010). Community partners communicated a lack of communication with the course instructors, and students not having a full understanding of their roles and responsibilities negatively impacted the effectiveness of the partnership (Hansen, 2010). Likewise, community partners believed students did not spend enough time with the CBO. One staff member expressed a desire to have students spend time at the site before the initial course's start date to learn more about the organization's culture and day-to-day operations. The lack of time spent, coupled with a lack of communication, profoundly affected the quality of relationships developed between the community partner and IHE faculty and the community partners and the students (Hansen 2010).

While it is known that community-campus partnerships can have a profound effect on the scholarship of engagement, student outcomes, and community revitalization, a clear approach to developing effective and sustainable asset-based partnerships has not been determined. Numerous studies have been conducted regarding successful strategies in various other disciplines, but a limited amount of research has been conducted regarding partnerships in dance programs in higher education. The majority of the research available on community-campus partnerships in dance are case studies focusing

on the student-participant experience and how valuable those experiences are to learning outcomes and professional goals (Hauschild-Mork, 2012; Pulinkala, 2012). There is a need to synthesize the best practices and quality of interactions between various leaders who have experience developing effective asset-based community-campus partnerships to assist emerging and existing partnerships in improving student outcomes and increasing their program's impact in the community.

Theoretical Frameworks

In creating a framework for partnership formation highlighting the practices used in effective community-campus partnerships in dance, three theoretical frameworks will be used: Theory of Change [ToC], Exploitive, Transactional, and Transformational Model of Relationship Outcomes [E-T-T Continuum], and Asset-Based Community Development [ABCD].

Theory of Change

A theory of change framework assists a group of stakeholders in program planning: developing a map pointed towards achieving a larger vision of success (Collins, 2013; Taplin et al., 2012). However, the theory of change approach can also be used as a method for program management and evaluation (Clark et al., 2004; Colby et al., 2013; Funnell et al., 2011; Montague-Clouse et al., 2011). When employing this approach, stakeholders first identify a problem they are interested in solving. Once this problem is identified, stakeholders must drill down to the root of the problem by asking, "Why does it exist?" Once the problem is determined and its root cause, stakeholders can then take inventory of their assets and resources as a means of determining if their desired outcome

is realistic and plausible. Stakeholders then begin to list specific preconditions for success. With each precondition for success, they must identify an intervention to achieve it, a rationale for why they chose that intervention, and an indicator to measure progress. In this way, a theory of change creates a causal pathway illustrating how a series of actions produces the desired outcome (Clark et al., 2004; Colby et al., 2013; Collins, 2013; Funnell et al., 2011; Montague-Clouse et al., 2011, Taplin et al., 2012).

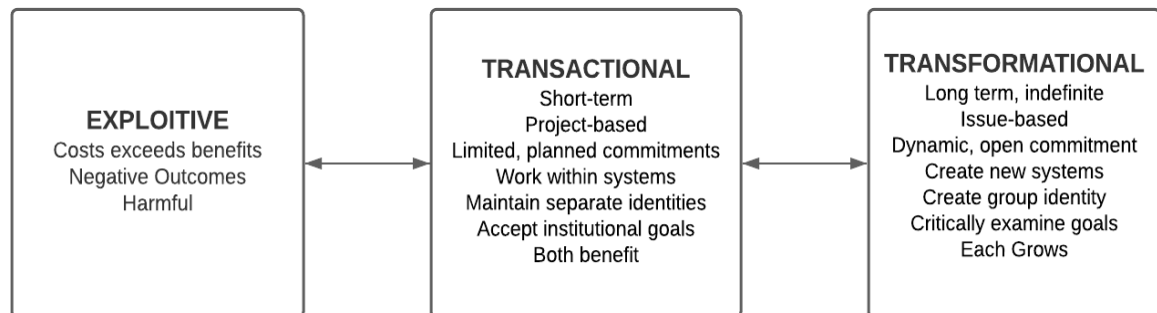
E-T-T Model of Relationship Outcomes

The *Exploitive, Transactional, and Transformational Model of Relationship Outcomes* (see Figure 1) examines the nature of the relationships and their varying dimensions via the Transformational Relationship Evaluation Scale [TRES]. The scale was primarily designed to evaluate the outcomes of relationships between the dyads, specifically in this study, the faculty/organization dyad identified in the structural framework, Students, Organizations in the Community, Faculty, Administrators, and Residents in the Community [SOFAR]. The scale identifies properties aligning with such categories of relationships as exploitive, transactional, or transformational. Exploitive relationships generally yield harmful outcomes and are difficult to maintain. Transactional relationships, on the other hand, represent connections that are more task-oriented. There is minimal interpersonal connection and a lack of evolution. However, in transformational relationships, both partners embark on a journey together, framed by mutuality and often characterized by growth and change (Clayton et al., 2009). Each category is dynamic, and relationships can begin as one and shift to another based on the dimensions of closeness, equity, and integrity. The E-T-T Model can be adapted to

evaluate the spectrum of dyadic relationships to assess where they are and how they can improve toward being transformational (Clayton et al., 2009).

Figure 1

E-T-T Continuum



Asset-Based Community Development

Asset-Based Community Development [ABCD] was created as an alternative to the more conventional needs-based approach used in community development. A needs-based approach focuses on the needs and problems within a community. Critics emphasized the difficulty in sustaining partnerships of this nature, as there is a strong focus on deficiencies. This approach generally created environments where community members found themselves as consumers of services and fostered a passive response to improving their own social conditions (Kretzmann et al., 1996; Wilke, 2006). Moreover, research suggests the implementation of needs-based approaches for community development perpetuates hierarchical structures and power differentials.

This approach's basic premise is to encourage communities to explore and identify hidden talents and gifts that can be used to create wealth and sustainability.

Research suggests when communities understand their value, it drives relationships. It allows communities to work together as co-learners to co-generate value that has the potential to produce unlimited opportunities (Kretzmann et al., 1996; Wilke, 2006). In this study, community-campus partnerships were asked to map assets and identify what role those assets played in determining outcomes and interventions used in the overall program theory to achieve their vision.

Purpose and Aims

The purpose of this study was to explore what practices leaders in institutions of higher education and community-based organizations find critical in forging effective and sustainable asset-based community-campus partnerships in dance. This study intended to generate a framework for dance faculty to initiate civic pedagogies by providing research highlighting the effective practices of public and private asset-based community-campus partnerships in dance. The specific aims of this study were to (a) identify what processes and strategies facilitate the development of effective and sustainable partnerships in dance, and (b) examine the nature and types of relationships between leaders involved in community-campus interactions and their effects on the development of effective and sustainable partnerships in dance.

Methods

In this research study, a qualitative and exploratory approach best addressed my research aims to identify leaders' perceptions and examine the nature of relationships involved in developing partnerships in dance. Qualitative research methods such as in-depth interviews, document analysis, and surveys were used to describe the practices and

interactions of research participants involved in three different community-campus partnerships to draw out patterns consistent with the phenomenon and relationships (Marshall & Rossman, 2006). The study gathered information from multiple sources at each institution of higher education and partnering organizations.

Participants

Participants were selected through purposive sampling. Purposive sampling is a type of non-probability sampling in which the researcher chooses his/her own criteria for sampling (Creswell, 2007). This study focused on exemplar community-campus partnerships meeting the following criteria: established for a minimum of 3 years, co-created to provide a mutual benefit, partnering with a local community organization, and achieving desired outcomes. Further sampling used to determine participant interviews and surveys targeted leaders, faculty, and staff involved in the selected partnerships development, execution, and management.

Measures and Data Collection

The study gathered information from multiple sources at each institution and partnering community organizations. Data collection included such methods as group interviews, surveys, and document/media analysis. Semi-structured interviews were conducted in a group setting and allowed the researcher to guide administrative leaders, faculty, and staff through the process of constructing a program theory used to develop and/or sustain a community-campus partnership. Sustainability in this context was relative to each partnership and represented their ability to support each other and continue in relationship with one another to achieve their desired outcomes. It did not

necessarily signify the relationship's ability to sustain itself for an infinite amount of time. Moreover, the researcher conducted document/media analysis to gain relevant information about the compatibility of the university department and community organization by using websites to review mission statements and syllabi. Furthermore, the researcher used surveys to gather information regarding the nature of relationships and the types of interactions involved in the community-campus partnership in question. Surveys facilitated the exploration of diversity in participants' perceptions and behaviors in community-campus partnerships, collecting descriptive information about a phenomenon, and presenting the data in a quantitative format (Jansen, 2010).

Surveys

Surveys were used to collect descriptive information regarding the nature of relationships and the quality of interactions between administrative leaders and faculty from both organizations. The Transformational Relationship Evaluation Scale [TRES] survey instrument was created in 2008 (TRES I) and revised in 2009 (TRES II). In this study, TRES I and TRES II were combined, and questions were modified to avoid overlapping with interview questions and address the study's aims effectively. The sections included were a description of partnership, characterization of partnership, analysis of partnership, and analysis of the impacts of this partnership (Clayton et al., 2010).

In the section *Description of Partnership*, partnership leaders were asked both open-ended and multiple-choice questions focused on describing why and when the partnership was formed. In *Characterization of the Partnership*, participants were asked

to use a Venn diagram to identify and discuss their current degree of closeness and their desired degree of closeness as individuals and as organizations. The section *Analysis of this Partnership* included 10 multiple-choice questions. Each question provided four multiple-choice response options. Each response, 1-4, aligns with attributes associated with the E-T-T continuum. Multiple-choice response options are shown in Table 1.

Table 1

Analysis of This Partnership Response Ratings

Response Option 1	Response Option 2	Response Option 3	Response Option 4
Attributes in the exploitive range.	Shared attributes of exploitive and transactional.	Shared attributes of both transactional and transformational.	Attributes in the transformational range.

The section *Analysis of the Impact of this Partnership* includes three multiple-choice questions and one open-ended question. Each multiple-choice question provided five multiple-choice response options. Each response, 1-5, aligns with attributes associated with the E-T-T continuum (Clayton et al., 2010). Multiple-choice response options are shown in Table 2.

Table 2

Analysis of the Impact of This Partnership Response Ratings

Response Option 1	Response Option 2	Response Option 3	Response Option 4	Response Option 5
Attributes in the exploitive range	Attributes in the exploitive range	Shared attributes of exploitive and transactional	Shared attributes of transactional and transformational	Attributes in the transformational range

Group Interviews

Semi-structured interview questions were used to guide participants in constructing a theory of change. Administrative leaders, faculty, and staff directly involved with the partnerships' development and management participated in an interactive interview session to develop a theory via outcome mapping to achieve their partnership vision. The five primary steps in the process included constructing a vision statement, identifying the long-term outcomes, mapping preconditions for success, defining interventions to achieve desired outcomes, and structuring indicators to measure success.

Document and Media Analysis

Document/media analysis allowed the researcher to gain relevant information about the relationship and compatibility of the university department and the community organization. In this study, the researcher will use websites to review mission and vision statements, in addition to syllabi, brochures, etc. All documents chosen were based on their relevance to the aims of the research. The documents were reviewed for authenticity and accuracy as it pertained to the content and context of the document.

Data Analysis

For this study, the analysis synthesized data from the online surveys, group interviews, and document/media analysis. The survey data was initially analyzed by identifying how each participant's response aligned on the E-T-T Continuum. The researcher then organized the responses in a chart according to their respective community-campus partnership to determine where partnership leaders' perceptions of

their relationships were aligned. Lastly, the researcher then compared each partnership based on the combined results of the survey data from partnership leaders to understand the relationship between how all three partnerships were classified on the E-T-T Continuum.

Interview data were collected from three group interviews. Each group interview was professionally transcribed by a third party contracted service. The transcripts were analyzed separately and checked for accuracy against the recording. The interviews were read and reread and notes were placed in the document to identify interesting concepts. Emergent codes were then drawn from the initial notes in the transcript. The codes were placed in a separate document to find commonalities among the concepts, which became the emergent themes. Coding was conclusive once the researcher reached a point of saturation and no other themes emerged.

In that the primary purpose of this research is to explore the lived experiences of human beings involved in community-campus partnerships, document and media analysis including syllabi and websites were used as supplementary sources of data. Predetermined themes abstracted from the in-depth interviews and surveys were applied to patterns discovered in the document and media analysis.

Rigor and Trustworthiness

In an effort to mitigate discrimination against the findings in this study, the researcher used various strategies to ensure rigor and trustworthiness. These strategies included member checks by participants, peer debriefing, rich, thick descriptions, and triangulation.

To enhance credibility, member checks and peer debriefing were conducted. Member checks consist of sharing interview transcripts with participants and allowing them to review their responses and accounts. Each subject was asked to review their transcript and the themes that emerged from the raw data in an effort to determine relevance and accuracy. Peer debriefing, according to Lincoln and Guba (1985), is a process of engaging a disinterested peer with a strong command of the subject in an analytical conversation regarding the researcher's interpretations of the findings for the purpose of challenging assumptions and managing subjectivities. Moreover, to enhance transferability, the researcher used rich, thick descriptions to provide a detailed description of the experiences of participants and the phenomenon. The researcher's use of detailed personal accounts, strong metaphors, and characteristics strengthen the data transferability to other settings for future application or research.

Rigor was enhanced in this study through systematic analysis and comparison of multiple sources known as triangulation. While this study allowed for adequate data triangulation, it was limited in its use of methodological triangulation which would have been enhanced by focus groups and more document analysis. Creswell (2007) explains that triangulation can be achieved through corroborating evidence from various data collection methods. This study used data from group interviews, surveys and document/media analysis to not only cross-validate, but to search for convergence and utilize diverse perspectives among multiple partnership leaders.

Results

The results section of this study presents data in two sections. Section one includes a profile of each partnership's general framework, processes, relationship dynamic, and vision for the future. Section two includes a cross-case analysis to compare and contrast cases to produce new knowledge.

Ballet Academy Partnership Profile

The ballet academy partnership comprises a regional 4-year public university and the ballet academy of a professional ballet company [BC]. The partnership began in 2001 and evolved out of a desire to bring more talented dancers to two growing dance programs. The partnership gave way to a 16-credit hour collaborative educational training program between the university and the CBO, providing university student-dancers with a Professional Training Certificate in Ballet upon completion. While no formal agreements are binding the partnership, it offers a mutual benefit for both organizations as it allows university student-dancers to receive training from and rehearse with a professional ballet company, while at the same time broadening long-term options for young dancers in the academy who may aspire to pursue a degree in dance.

Before being appointed to lead this existing partnership in 2011, the current faculty and community partners were acquaintances that shared a common background as professional ballet dancers and dance educators. The research findings suggested their mutual respect for one another and shared values regarding creating the highest and best opportunities for their students allowed for a natural flow to evolve in their interactions characterized as brief, direct, and impromptu. Both leaders indicated their exchanges are

generally informal, often to propose new ideas for overcoming challenges or maintaining current operations. The faculty and community partner communicated how difficult it was to pre-plan how they worked together to accomplish goals or create new ones because professionally, they run on different calendars. However, the community partner made it clear that regardless of the results they yield from year to year, what remains most important to her is their ability to sustain their relationship.

The data indicated the faculty and community partners were also enthusiastic about finding ways to collaborate, as they believed students were afforded more performance opportunities and training with guest faculty-artists due to their ability to pool resources. However, the mutual benefit arising from their cooperative efforts is often limited by the unbalanced nature of such partnership aspects as resource sharing, decision-making, and conflict management. The community partner indicated one partner had contributed more resources to the partnership than the other and was also more involved in resolving conflict. As a result of this imbalance, the surveys indicate the work for the community partner has been hindered, and the positive impact on the university program has been greater. Their approach to key partnership aspects such as these reinforces an imbalance of power and aligns with attributes representing transactional relationships.

In constructing a future vision, both partnership leaders stated it was their goal to increase integration to bring students more diverse, transformative experiences. They believe that by keeping these two organizations in relationship, the benefits of being exposed to the strengths of both programs can broaden the scope of their professional

opportunities and cultivate life skills required for them to lead successful lives in and beyond the arts.

Youth Enrichment Partnership Profile

The Youth Enrichment Partnership is composed of a small private 4-year university and a social services community agency. The partnership began in 2017 and evolved out of a desire to collaborate and integrate outreach and mentorship. The faculty partner implemented a service-learning component in a composition course required in the dance concentration curriculum. During the first 8 weeks of the semester, student-dancers explore and experiment with various compositional strategies. In the second 8 weeks, university student-dancers gain practical experience in a community youth dance program applying various pedagogical approaches and compositional strategies they have learned throughout their undergraduate studies. This partnership is mutually beneficial for both organizations, as it allows university student-dancers to gain practical experience as future dance educators and allows children in the community dance program to gain exposure to various genres of dance.

In this partnership, the community and faculty partner did not have an existing relationship. They met in passing at the community center and immediately connected upon learning they were from the same hometown and shared a common background as classical and contemporary dancers. The research findings indicated there are no formal agreements in place, and their meetings are generally informal with no predetermined schedule or frequency to how and when they will occur. The partnership leaders discussed how there is a natural flow to their impromptu interactions that is appreciated

and accommodates their busy schedules. The faculty partner stated, “We sit, we talk, we figure it out, roll, we move and make things work, or we would make a shift. . . . It’s pretty copacetic.”

Additionally, the data suggested the faculty and community partners share common goals and place a high value on collaboration. They expressed one of their greatest assets was having two core people with a strong willingness to invest time in co-creating solutions to enhance opportunities for students and further the missions of the organizations. While characteristics such as these aid in their effectiveness, processes such as resource sharing and power diffusion challenge the partnership’s democratic nature. This was reflected in the survey responses in which both leaders acknowledged one partner had contributed significantly more resources than the other. Moreover, the data indicated both organizations have benefited from their involvement in the partnership, but one partner holds most, if not all, of the power, and there is a lack of satisfaction from the community partner’s perspective. The notion of both organizations benefiting without mutually transforming aligns with attributes of transactional relationships.

The community and faculty partner acknowledged their partnership is a good foundation upon which to build. They used the theory of change process to create a working vision statement for the future. The process allowed them to take inventory of their existing resources and devise ways to mobilize their assets in working to become a thriving pipeline for an interdisciplinary arts program that would increase the benefit to student-learners, institutional missions, and the surrounding community.

High School Partnership Profile

The High School Partnership comprises a 4-year state university and a public high school with a Fine Arts Academy. The partnership began in 2017 and evolved out of the faculty partner's desire to incorporate a service-learning component in the course, *Teaching Approaches to Dance Instruction*. The course is required in the Bachelor of Arts degree in Dance curriculum. It provides dance students with the opportunity to study theoretical approaches to dance pedagogy for the first 8 weeks of the semester. During the second 8 weeks, student-dancers engage in applying theory to practice in a public high school setting. The partnership is mutually beneficial for both organizations, as it allows university dance students to gain practical experience as future dance educators and provides a means for high school students to have direct access and exposure to dance training at the collegiate and professional levels.

The community and faculty partners did not have an existing relationship and were introduced by a mutual friend on the university dance faculty. However, they had a shared background as contemporary dancers and valued working to increase minority representation in dance. The data indicated when structuring the partnership, they clarified goals and resources available to verify its feasibility. No formal agreements were put in place as they were both genuinely invested in providing their students with meaningful experiences. They characterized their communication methods as infrequent and impromptu, with numerous conversations in passing throughout the semester. Both partnership leaders expressed their enthusiasm for the organic way their work in the

partnership is naturally evolving, paving the way for them to co-create more opportunities for the students and the community.

The research findings indicate the frequency and depth of their communications in no way inhibits the quality of their interactions. They stated their approaches to decision-making and conflict management are conducted openly and collaboratively to consider their needs fully as individuals and as a group. They both feel each partner has contributed equally to the resources involved and that power is shared equally. In their surveys, the faculty and community partner acknowledged they are satisfied and have, on balance, grown and benefited from their partnership involvement. The majority of their responses indicate their relationship is primarily transactional but exemplifies fundamental attributes of transformational relationships.

As a result of their symbiotic relationship, more university dance faculty have begun conducting master classes at the high school throughout the academic year, and there are talks of a potential collaborative concert. The faculty partner has also reached out to the high school principal to discuss the potential of having students participate in more community events at the university. Both partnership leaders desire to continue investigating ways to bring the two organizations closer. The faculty partner acknowledged his goal is to build on what they have started as he knows there is much more to achieve for all stakeholders involved.

Cross-Case Analysis

The three community-campus partnerships in dance presented in this study provide insight into the complex nature and varying dynamics required to build bridges

between institutions of higher education and community dance programs. While each partnership's general structure was different, qualitative and quantitative data from this study revealed three common themes that frame the practices used to develop effective and sustainable partnerships and contribute to the scope of each partnership's transactional relationship. The synthesized findings indicate the three themes are *an informal structure, a democratic nature, and a central focus on student-learners*.

The first theme that emerged was each partnership's informal structure. All three partnerships had a definitive framework with common goals but operated informally. Each partnership's informal structure was characterized by impromptu meetings, conversations in passing, and no formal agreements or memorandums of understanding. The partnership directors admitted rehearsals, performances, teaching obligations, and various other duties associated with each of their professional and personal lives limited their schedules, and it was challenging to find times where their availabilities aligned. They described most of their conversations as quick and to the point. The partners would address needs or ideas as they would arise but never came together for extended periods to have in-depth discussions about the partnership's inner workings.

The data suggested that communication methods were similar in all three partnerships but yielded varying results in such dimensions as conflict management and decision-making. In the ballet academy partnership and youth enrichment partnership, the responses were misaligned between the faculty and community partner. The faculty partners' perceptions of their approach to conflict management were more transactional. They felt solutions were co-created openly with equal contributions from both sides. On

the other hand, the community partners perceived the approach to be more one-sided, falling into the exploitive range. They felt one partner was more involved in resolving conflict while the other would try to avoid it. In contrast, the community and campus partners in the high school partnership agreed. Their responses fell within the transformational range on the continuum with both partners equally and openly addressing conflict with the shared expectation of resolving the issue.

Decision-making for all three partnerships showed greater variation in responses. The community and campus partners' responses were aligned in all three partnerships, but each reflected different types of relationship attributes on the continuum. The ballet academy partnership disclosed they primarily make decisions in isolation, but with consideration of each other, which aligns with exploitive/transactional relationships. The youth enrichment partnership makes decisions collaboratively, and the desires of one or the other drive those decisions, which aligns with transactional/transformational relationships. The high school partnership embodies attributes aligning with a more transformational relationship as they make decisions collaboratively, using a consensus process that reflects their shared commitment to their shared goals. The communication methods were the same with each partnership, but the depth of engagement between them was different.

The second theme that emerged was the democratic nature of each partnership. Each partnership was co-created by two dancer-artists who mutually respect each other due to a shared background in the performing arts. As a result, the data reflected common threads in each partnership, highlighting the relevance of shared values, reciprocity,

mission-centered solutions, and collaboration. The partnership leaders reflected on discussions where ideas were exchanged regarding building on their current partnership and devising new ways to deepen integration. Ideas from both the campus and community partners were equally valued. Their desire to authentically work together to co-generate solutions and improve their environments aided in their attempts to share power in the partnership.

Though the data collected from the interviews reflected a degree of power-sharing in each partnership, the survey responses were not as consistent. The high school partnership's response aligned in the transactional/transformational range and was the only partnership where both leaders indicated they felt the power was shared equally. The ballet academy partnership and youth enrichment partnership, on the other hand, communicated a potential imbalance aligning with exploitive/transactional relationships where one side has most or all of the power, and the other has little to none. The data also suggested an imbalance in resource sharing in the ballet academy partnership and the youth enrichment partnership. In both partnerships, the community partners selected response options aligning with exploitive/transactional attributes, as they felt one side of the partnership had generally contributed more resources than the other. This was also expressed in the interview with the ballet academy. Both partners communicated that in their attempts to maintain the partnership and move it forward, it was generally more difficult for the community partner. However, the high school partnership expressed they had contributed equally to the resources involved.

Along with the informal structure and democratic nature, a third theme that emerged was the central focus partnership leaders placed on student-learners. The defining characteristic of the partnership leaders' shared values was their desire for students to have meaningful experiences and receive the greatest benefit from the partnership's efforts. This theme was a consistent undercurrent in each partnership. It was the basis from which all programming decisions were made. Additionally, it was reflected in each partnership leader's response from the Venn diagram, which defined future strategies they would use to improve closeness and their vision for the next phase of the partnership.

All three partnerships constructed a similar vision statement in the theory of change process that included a desire to shift toward a more dynamic, mutually transformational relationship with a strong emphasis on expanding opportunities for student-learners. As they brainstormed ideas to construct this statement, the conversation revolved around what they could bring to their students by merging their resources and how those opportunities would equally improve student outcomes and extend into the community. They acknowledged the benefit of having institutional support in developing the existing partnership, but to shift toward a more transformational relationship, they would need to find ways to encourage more institutional involvement. The partnership leaders communicated that middle-level administrators are aware the partnership exists but rely on the community and campus partners to be the primary facilitators of the partnership. The data indicate it is their relationship that binds the partnership between the two institutions. However, to realize their vision, it is their goal to have more faculty

and staff engage in the partnership to create more transformative experiences for all stakeholders involved.

Discussion and Implications for Practice

This study aimed to identify what processes facilitate the development of effective and sustainable asset-based community-campus partnerships in dance and examine the nature of the interactions and types of relationships between leaders who correspond with those practices. This study's results align with the literature at various points but also address a critical gap in the research by contributing a more specialized perspective of how community-campus partnerships are developed and sustained in dance education programs. The synthesized findings from all three partnerships indicate three common themes frame their practices and support the sustainability of their relationships: an informal structure, a democratic nature, and a central focus on student-learners.

The informal structure of each partnership embodies the essence of numerous practices within the discipline of dance. The impromptu nature, coupled with each person's willingness to allow the dynamics of the partnership to evolve organically, is directly related to how some dancer-artists often approach creating artistic work and engaging in the dance genre, improvisation. The term improvisation alone is associated with such ideas as spontaneity and free form. Many dancers enjoy improvisation because it removes constraints, exposing endless possibilities in the pursuit of creating something new. Dancers often feel planning stifles their creativity, and improvisation heightens their ability to generate new ideas. In looking at these three partnerships, it is reasonable to

believe having too much structure could yield adverse effects, as the inherent nature of the discipline of dance promotes creating and interacting in the moment.

Each partnership's democratic nature was forged by the common backgrounds and shared values of the campus and community partnership leaders. This was reinforced by the distinct form of each partnership whereby the campus and community partner worked in isolation. The dyadic relationship represented by the faculty/community pairing was a critical factor in the partnership. It was their dynamic that facilitated effective collaboration, communication, mutual respect, and trust-building. The synergy within their relationship strongly influenced the partnership leaders' abilities to democratically engage on varying levels and mobilize existing resources to expand their reach in the communities in which they reside. While all three partnerships' interactions were primarily transactional, their desires for the future—which revolved around an asset-based, highly inclusive, integrated framework—supports the notion that transactional, faculty-community pairings are viable entry points for effective and sustainable partnership formation in dance education programs.

Furthermore, as partnership leaders articulated the vision for their next phase, what remained central to their purpose was providing more opportunities for their students to learn and grow as dancers, artists, teachers, and, most importantly, successful members of society. At some point in our conversations, each partnership leader shared a scenario they experienced that was similar to their students. They remembered what it was like to have to choose between being able to perform in a professional ballet company or pursue a college degree, or they remembered what it was like not to have

parents understand and appreciate their desire to pursue dance as a career. They obviously recognized themselves in their students, and that fueled their investment in their work as change-makers. The central focus they place on their student-learners indicates it is important for partnership leaders to have a “why” that goes beyond themselves or any monetary value. Their reasons for committing to the relationship and the work must be genuinely filled with compassion for others. When challenging times arise, it is that commitment that will see them through, as it has done for all three partnerships, and specifically the ballet academy partnership for 19 years.

There were limitations to the study’s design and methodology. The small sample size was a result of the initial criteria. It was challenging to find community-campus partnerships in dance programs that had been in existence for a minimum of 3 years and co-managed by individuals from both organizations. The second limitation was the SARS-CoV-2 pandemic. The pandemic evolved as I was collecting data and traveling to conduct interviews. As a result, the data from the high school partnership were collected virtually. Moreover, the pandemic also affected my ability to obtain follow-up responses from participants as the dynamics of their personal lives and schedules shifted.

Moving forward, the implications for future research specific to understanding the development of effective and sustainable asset-based community-campus partnerships in dance programs should include more negative case analyses to understand what processes have contributed to exploitive relationships or the demise of various partnerships. Additionally, research examining the processes of effective asset-based partnerships that have existed over various periods and include more than two organizations is also

needed. Moreover, studies may also be structured to evaluate how community-campus partnership processes in such dimensions as relationships, finances, and education are affected by and adapt to public health crises such as SARS-CoV-2.

CHAPTER II

DISSEMINATION

My aim for dissemination is to share my findings with the local dance community. This includes secondary dance educators, community dance teachers, private studios, arts agencies, and university dance faculty throughout the state of North Carolina, intending to provide them with a framework for partnership formation promoting high-quality relationships between university dance programs and the surrounding community. It is my hope this information will foster integrated learning experiences, as well as encourage student-dancers to become active, engaged citizens. The first step will be to submit a proposal for the 2022 North Carolina Dance Educators' Organization [NCDEO] Conference. NCDEO is a nonprofit organization committed to providing programs and resources that support dance education for students, dance teachers, community members, and arts advocates in North Carolina. My presentation would be a 75-minute pedagogical workshop for introducing a framework for planning and structuring community-campus partnerships in dance. The presentation will proceed as follows (see Appendix J for slides):

Slide 1: Welcome

Good morning and welcome! I am Kristi Vincent Johnson, Professor of Dance at North Carolina Central University, and today I will be sharing with you a framework for developing community-campus partnerships in dance.

Slide 2: Purpose

The purpose of today's presentation is to assist dance-artist educators, private dance studios, and community agencies in initiating effective and sustainable partnerships as a means of encouraging more integrated learning experiences and supporting community progress.

Slide 3: What is a Community-Campus Partnership?

First, I would like to answer the questions: What are community-campus partnerships? And, Why are community-campus partnerships in dance important? Community-campus partnerships are collaborative relationships whereby residents in the community work together to address societal and environmental issues that contribute to the community's health and well-being and the people residing in it.

Why are these partnerships in dance important for our discipline? While there are numerous benefits, two key reasons are leveraging resources to build capacity and minimizing the gap in curricular knowledge and practical skills.

Dance programs in partnership with dance studios or community agencies have the opportunity to open a channel of communication between the university and the surrounding community, allowing them to share resources and use their strengths to build larger and more diverse opportunities for student-learners and community residents. These opportunities can include professional workshops, collaborative performances, as well as opportunities to gain practical experience. While university dance curricula prepare students to thrive as dance-artists, what practical learning experiences are being provided in their curriculum to prepare them for their roles as administrators and/or

instructors in diverse settings? In two studies, students found the knowledge and skills provided by their current curriculum did not sufficiently prepare them for the responsibilities required of them in a professional setting. They reported their involvement in community-campus partnerships enhanced their skills and brought depth to their resumes (Hauschild-Mork, 2012; Pulinkala, 2012). Many stated their transition into the professional world was easier because of these experiences (Hauschild-Mork, 2012; Pulinkala, 2012).

Slide 4: Reasons to Initiate Partnerships

In looking at this slide, which is the best reason to initiate a partnership?

- Community engagement is a part of the strategic plan for our university.
- Collaboration and partnerships are a part of the mission statement of our department.
- We would like to help our students develop more practical skills.
- Our resources are limited in serving our students/community, and a partnership would expand opportunities.
- I enjoy working with others and would like to initiate a partnership to give back to my community.

The answer is “all of the above.” The “best” reason to initiate a partnership is relative to your organization, but what is important is with whom you initiate the partnership. Research has shown partnerships are more likely to be effective and sustainable when co-created by two people/organizations with common values and mutual respect for one another. The partnership offers a mutual benefit, and the work

aligns with the mission of the organizations. Let's look at three community-campus partnerships in dance that have successfully put these practices in motion.

Slide 5: Three Partnership Examples

I had the opportunity to investigate three community-campus partnerships in dance: a ballet academy partnership, a youth enrichment partnership, and a high school partnership. Participants and the institutions involved have been replaced with pseudonyms. The purpose of my study was to identify what practices leaders found to be critical in developing the partnership and how the nature of the interactions and types of relationships between the leaders contributed to their ability to achieve desired outcomes.

Slide 6: Ballet Academy Partnership

The ballet academy partnership comprises a regional 4-year public university and the ballet academy of a professional ballet company. The partnership began in 2001 and evolved out of a desire to bring more talented dancers to two growing dance programs. The partnership gave way to a 16-credit hour collaborative educational training program between the IHE and CBO, providing university student-dancers with a Professional Training Certificate in Ballet upon completion. While no formal agreements are binding the partnership, it offers a mutual benefit for both organizations as it allows university student-dancers to receive training from and rehearse with a professional ballet company, while at the same time broadening long-term options for young dancers in the academy who may aspire to pursue a degree in dance.

Slide 7: Youth Enrichment Partnership

The Youth Enrichment Partnership is composed of a small private 4-year university and a social services community agency. The partnership began in 2017 and evolved out of a desire to collaborate and integrate outreach and mentorship. The faculty partner implemented a service-learning component in a composition course required in the dance concentration curriculum. During the first 8 weeks of the semester, student-dancers explore and experiment with various compositional strategies. In the second 8 weeks, university student-dancers gain practical experience in a community youth dance program applying various pedagogical approaches and compositional strategies they have learned throughout their undergraduate studies. This partnership is mutually beneficial for both organizations as it allows university student-dancers to gain practical experience as future dance educators and allows children in the community dance program to gain exposure to various genres of dance.

Slide 8: High School Partnership

The High School Partnership comprises a 4-year state university and a public high school with a Fine Arts Academy. The partnership began in 2017 and evolved out of the faculty partner's desire to incorporate a service-learning component in the course *Teaching Approaches to Dance Instruction*. The course is required in the Bachelor of Arts degree in Dance curriculum. It provides dance students with the opportunity to study theoretical approaches to dance pedagogy for the first 8 weeks of the semester. During the second 8 weeks, student-dancers engage in applying theory to practice in a public high school setting. The partnership is mutually beneficial for both organizations as it

allows university dance students to gain practical experience as future dance educators and provides a means for high school students to have direct access and exposure to dance training at the collegiate and professional levels.

Slide 9: Common Practices

My research indicated three common themes frame the practices and interactions of the three community-campus partnerships: an informal structure, a democratic nature, and a central focus on student-learners.

Slide 10: Informal Structure

There was a definitive framework in each partnership, but it operated informally. The partnerships did not have formal agreements. Their meetings were impromptu and were generally conversations in passing throughout the semester. The partnership directors admitted rehearsals, performances, teaching obligations, and various other duties associated with each of their professional and personal lives limited their schedules. This made it challenging for the partnership leaders to find times where their availability aligned because they generally operated on different calendars. However, they discussed how the partnerships have organically evolved over time, and because of their mutual respect for one another and their shared values, they have found ways to flow effectively in the direction of those shifts and changes.

I believe that the informal structure found in each partnership is directly related to how we, as dancer-artists, often approach creating artistic work and engage in improvisation. There is a framework, but through collaboration and experimentation, we make discoveries that appeal to our senses and align with the direction we want to go. We

enjoy this process because it removes constraints, exposing endless possibilities in the pursuit of creating something new. We generally feel fixed plans stifle our creativity, and improvisation heightens our ability to generate new ideas. In looking at these three partnerships, it is reasonable to believe having too much structure could potentially yield adverse effects as the inherent nature of our discipline promotes creating and interacting in the moment.

Slide 11: Democratic Nature

Another commonality between each partnership was its democratic nature. Each partnership was co-created by two dancer-artists, who mutually respect each other due to a shared background in the performing arts. When I talk about “co-creation,” I am referring to both partnership directors’ roles in developing the objectives and processes within the partnership to achieve a collective vision. Their synergy and authentic relationship established a solid foundation for effective collaboration and aided in their ability to minimize power struggles in the partnership. Additionally, I found the faculty partner and the community partner both primarily worked in isolation. Though they had their mid-level administrators’ support, they were not involved in the partnership’s inner workings. Their relationship was the binding factor of the partnership. From their interactions, it is reasonable to consider that faculty/community pairings are great entry points into more complex organizational integration.

Slide 12: Central Focus on Student-Learners

What remained central to the programming for each partnership as they discussed their vision for the future was providing increased opportunities for students to learn and

grow as dancers, artists, teachers, and, most importantly, engaged citizens. In the ballet academy partnership, they were interested in creating more workshops for students. In the youth enrichment partnership, they desired to make the dance program at the community center more interdisciplinary. They wanted to create additional music, visual art, and theatre classes for students from the university's entire performing arts department to lead. In the high school partnership, they desired to explore the possibilities of a collaborative concert and invite the high school students to attend and participate in numerous community programs at the university.

The central focus they placed on their student-learners indicates it is important for partnership leaders to have a "why" bigger than themselves or any monetary value. Their reasons for committing to the relationship and to the work must be genuinely filled with compassion for others because when challenging times arise, it is that commitment that will see them through as it has done for all three partnerships and specifically the ballet academy partnership for 19 years.

Slide 13: Best Practices

- Each partnership was initiated and developed by one university faculty member and one community organization administrator.
- Partnership leaders had a common background in dance training/performance and common values as artist-educators. This laid the foundation for authentic relationships and a necessary synergy that was the potential binding factor for all three partnerships.

- The partnership leaders developed the partnership based on their assessment of the current assets/strengths and the institutional missions of their programs.
- The partnerships had a definitive framework with common goals but an informal structure allowing for organic evolution and potentially heightened creativity.
- Each partnership had a democratic nature where both leaders' voices were valued in the collaborative process as they worked to create more diverse and integrated learning experiences for student-learners.
- All three community-campus partnerships have established long-term objectives, including investigating additional ways to deepen integration and increase their impact in their surrounding community.

Slide 14: Suggested Framework Principles

- Find a partner whose interest, values, and level of commitment aligns with yours.
- Clearly define the issue/opportunity you want to address.
- Use your strengths/assets to generate new value within your community.
- Devise a clear framework with common goals, but leave room for creativity.
- Find ways to implement inclusive and democratic processes to maximize reciprocal engagement.
- Consider faculty/community pairings and transactional partnerships as valid entry points to more complex organizational integration and mutually transformative relationships.

- Commit to simultaneously creating a meaningful experience for student-learners and addressing genuine community concerns.

Slide 15: Thank You

This concludes my presentation. Thank you! Any questions?

CHAPTER III

ACTION PLAN

The findings of this study contribute to an empirically grounded framework for partnership formation between university dance programs and community-based organizations to encourage the institutionalization of engaged practice in undergraduate dance curricula. The research informs leaders and faculty in undergraduate dance programs about forming effective and sustainable asset-based partnerships with community organizations to embrace 21st-century institutional missions and culture. This framework provides guidance on such issues as the context of collaboration, process planning, designing engagement to meet objectives, and enhancing student learning. The implications of this research affect curricula development and how we approach scholarship, teaching, and learning in dance.

Faculty/Teaching

At North Carolina Central University, we currently offer a dance pedagogy course in the dance education concentration. In this course, students learn various theoretical approaches to teaching dance technique. There are also multiple courses in the education department students must take, such as inclusive teaching, pedagogy diversity, and assessment of learning that require 10-20 observation hours for students to complete in their desired discipline. However, the dance program at NCCU does not have a course in its curriculum that allows students to gain practical experience in a dance education

setting, creating and implementing lesson plans, and receiving feedback before their student teaching experience. I plan to revise the current dance pedagogy course curriculum to transition to a service-learning course allowing students to engage in experiential learning for the second 8 weeks of the semester. I will use this research to inform the development of the partnership between the selected programs and guide my interactions in laying the groundwork for this program to be mutually beneficial and sustainable over numerous years. My goal will be to work with teachers/community members to co-create an experience bringing value to both institutions, with hopes of contributing to a transformational impact for all stakeholders involved.

Presentations and Publications

This research will be disseminated through relevant conferences where my research will allow me to reach administrative leaders and dance faculty in my local community and beyond. Following the information presented in Chapter II, I will be submitting a proposal for the 2022 North Carolina Dance Educators' Organization Conference. The goal of this learning session will be to increase awareness of how to create effective and sustainable partnerships with organizations in the local community through evidence-based practices. Educators will have an opportunity to evaluate their assets and brainstorm potential opportunities for collaboration. Moreover, they will familiarize themselves with processes and strategies used by existing exemplar partnerships and the role interpersonal relationships play in enhancing sustainability. To share my research with people across multiple disciplines, I would ideally like to publish the research findings from this study. It is my goal to also disseminate my research

findings in the form of a report to such journals as *The Journal of Higher Education Outreach and Engagement* and *The Journal of Dance Education*. Both are peer-reviewed interdisciplinary journals committed to furthering community-engaged practice in higher education that value the contributions of new and emerging scholars. The article would focus on a framework for partnership formation in dance and the benefit of faculty/community pairings and transactional relationships as effective entry points for sustainable community-campus partnerships.

Future Community-Engaged Practice

In envisioning how community-engaged practice will continue to contribute to the future of the dance program at North Carolina Central University, it is my goal to write a grant to create a multi-institutional partnership between NCCU and three local high schools to develop a 3-week summer bridge institute primarily for prospective students from the Latinx community. The purpose of this partnership would be to have local high school student-dancers experience what it is like to study dance on a college campus with the hopes of improving the underrepresentation of Latinx students in the Department of Theatre at NCCU. This partnership would strengthen the relationship between NCCU and Durham Public Schools, increase the flow of knowledge between the university and the community, and contribute to one of the four primary goals of the strategic plan of NCCU, which is *Collaboration and Partnerships*.

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APPENDIX A

THEORETICAL FRAMEWORKS

Theory	Tenets	Theorists
Theory of Change	A methodology for planning, program management, and evaluation to promote social change.	Huey Chen, Carol Weiss, Peter Rossi, Michael Quinn Patton
Asset-Based Community Development	A strategy used to promote sustainable community development by using the strengths and resources of that community.	John Kretzmann, John McNight
E-T-T Model of Relationship Outcomes	A theoretical framework for examining the distinction between exploitive, transactional, and transformational relationships.	Sandra Enos, Keith Morton, Patti Clayton, Bob Bringle, Bryan Senior, Jenny Huq, Mary Morrison

APPENDIX B

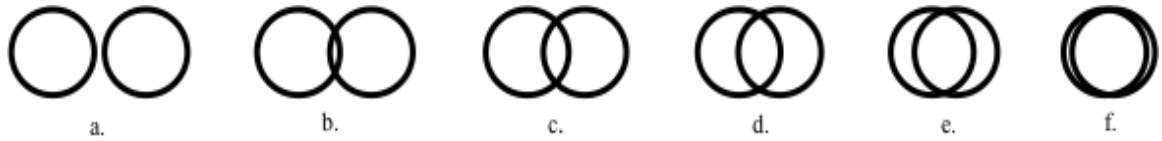
TRANSFORMATIONAL RELATIONSHIP EVALUATION SCALE

Partnership Description

1. When did this partnership begin?
 - 3-5 years ago
 - 5-10 years ago
 - 10-15 years ago
2. What are the purposes of this partnership? What brought you and this partner together initially?
3. How often have you and this partner interacted over the past year?
 - Less than once a month
 - 2-4 times a month
 - 2 times a week or more
4. Would you say your interactions with this partner have increased, decreased, or remained the same over the life of the partnership?
 - Increased
 - Decreased
 - Remained the same

Characterization of this Partnership

Use this diagram to answer the following two questions.



5. A) List the letter of the Venn diagram that best represents the current and desired closeness among the individual partners (i.e. the people in the partnership).

Briefly explain your response.

- B) List the letter of the Venn diagram that best represents the current and desired closeness among the organizations (i.e. the people in the partnership). Briefly explain your response

Analysis of this Partnership

6. Relationship among goals in this partnership: To what extent would you say the partners have common goals in your collaboration?

- Generally, our goals are at odds
- Generally, our goals are not connected, although not at odds
- Our goals converge at some points
- We have common goals

7. Conflict Management: If (or when) conflict arises about the work in this partnership

- All of us actively avoid dealing with the conflict
- One or a few of us attempt to deal with the conflict, while the others would avoid it

- We all deal with the conflict, but it is uncomfortable for us
 - We all deal with the conflict openly, with the shared expectation of resolving the issue
8. Decision-Making: To what degree do the partners collaborate in decision-making?
- Decisions about this project are made in isolation without any consideration of the other partners
 - Decisions about this project are made in isolation, but with consideration of the other partners
 - Decisions about this project are made collaboratively and are generally driven by the interests of one or the other of us
 - Decisions about this project are made collaboratively and are generally reached through a consensus process that reflects our shared commitment to our shared goals.
9. Resources: In this partnership:
- None of us have really contributed resources to this partnership
 - One of us has contributed most or all of the resources to the work and the others have not really contribute resources.
 - One or a few of us have contributed significantly more resources than the others, but everyone has contributed more than minimal resources
 - All of us have contributed approximately equal and more than minimal resources to the work

10. Role of this partnership in work: In this partnership

- Has on balance hindered everyone's work
- Has on balance hindered work for some of us and advanced work for others
- Has on balance advanced everyone's work
- Has on balance redefined our work as common work for most or all of us

11. Role of this partnership in identity formation: In this partnership

- Has compromised identities for at least one of us
- Has had no impact on any of our identities
- Has helped define "who I am" for at least one of us
- Has helped define "who I am" for most or all of us

12. Extent and nature of interactions: This partnership has involved

- Almost no interactions/shared activities
- Limited interactions/shared activities
- Frequent interactions/shared activities
- Frequent interaction/shared activities that are substantive and diverse

13. Power: In this partnership

- One or two of us have most or all of the power, and the others have very little or any power
- One or two of us have somewhat more power than the others
- The power is equally shared in this partnership
- The power is equally shared in this partnership and everyone respects and is comfortable with their own and others' use of power

14. What matters in this partnership:

- What each of us separately gets from this partnership matters to us as individuals
- What each of us separately gets from this partnership matters to us as a group
- What all of us get—separately and as a group—matters to us as a group
- What all of us get—separately and as a group—and the extent to which our partnership grows matters to us as a group

15. Satisfaction:

- All of us are dissatisfied with this partnership
- One or more of us are dissatisfied about this partnership, but some are satisfied
- All of us are satisfied with this partnership
- Most or all of us are more than satisfied with this partnership – it exceeds our expectations

Analysis of the Impacts of this Partnership

16. Impacts on you:

- I have been taken advantage of (intentionally or not)
- I am worse off/have on balance been harmed
- There has been no impact on me
- I am better off/have on balance benefited
- I have grown/been changed for the better

17. Impacts on your organization/the organization or group you represent in the partnership:

- It has been taken advantage of (intentionally or not)
- It is worse off/has on balance been harmed
- There has been no impact on it
- It is better off/has on balance benefited
- It has both gained and grown/changed for the better

18. Your impacts on others (individual people or organizations) in the partnership:

- I have taken advantage of others (intentionally or not)
- I have made others worse off/I have on balance harmed others
- I have had no impact on others
- I have on balance contributed to others
- I have nurtured the growth of others/contributed to positive change in others

19. Is there any additional information you would like to add regarding the dynamics or impacts of this partnership?

Adapted from:

Clayton, P. H., Bringle, R. G., Huq, J., Senior, B., & Morrison, M. (2010). Differentiating and assessing relationships in service-learning and civic engagement: Exploitative, transactional, or transformational. *Michigan Journal of Community Service Learning*, 16(2), 5–22.

Clayton, P. H., Janke, E. M., Hess, G., & Bringle, R. G. (2009). *Transformational Relationship Evaluation Scale, II*. Unpublished document, PHC Ventures.

APPENDIX C

INTERVIEW GUIDE

I am Kristi Vincent Johnson, and I want to thank you again for agreeing to meet with me today. I am currently a doctoral student at UNC Greensboro in Kinesiology. My dissertation topic centers on developing a preliminary framework for forging effective and sustainable asset-based community-campus partnerships in dance. The purpose of our meeting today is to construct a program theory using the theoretical framework of the theory of change. The Theory of Change is a process used for program planning, management, or evaluation. Today we will be using the theory of change process as a method for evaluation. During this workshop, we will outline the problem/issue that was the basis for the formation of your partnership and what the ultimate goal was or still is. We will discuss what goals you established for your program throughout its various stages and list what interventions, rationales, and objectives surrounded those goals. Overall, we will be constructing a road map: a clear “pathway to change.” Anything you say throughout this process will be kept confidential. That is, I will transcribe this conversation and then remove your name and any identifying information and replace it with a pseudonym. This pseudonym will be used in place of your real name when referring to you in any research reports. Following transcription, the audio file from the interview will be destroyed. The resulting text file will be de-identified. Therefore, please feel free to respond candidly and honestly. The interview should not take any longer than 2 hours.

I would also like to remind you, your participation in this process is optional. There is no penalty for not participating and you may drop out at any point. While the risk associated with this study is low, there may be questions that potentially make you feel uncomfortable. If that occurs, feel free to say you do not want to answer that question. Additionally, if you say something during the process and decide later you do not want to use it, I can delete those comments. Also note, there are no direct benefits to you for participating in this study, although the insights I gain from your experiences may help to better understand the complex nature of community-campus partnerships in dance programs. I would also like to record the interview with the understanding that the recording will be deleted after I have transcribed the conversation. Do I have your permission to audio record the conversation? [wait for response]

Before we begin, I would like to give you an opportunity to ask any questions you may have. [wait for response] Do you have any questions about the interview or anything else prior to this process? Was I clear in explaining how this process relates to the overall study and your role? Ok, then let's begin.

Process for Developing A Theory of Change/Program Theory

1. Develop a statement describing the situation that gave rise to this partnership:
 - A. The Vision
 - B. Key Stakeholders
 - C. Potential Impact on Key Stakeholders

2. What assets (e.g., capacities, skills, personnel, relationships, affiliations, physical assets, etc.) were considered in your strategy to realize your vision for this partnership?
3. What long-term objectives were established to help you achieve your vision for this partnership?
4. Which of the long-term objectives does your current partnership address?
5. What outcomes were established to help you achieve your long-term objective? (List in order from early to intermediate to long term)
6. What programs/interventions did you implement to achieve each objective/outcome?
7. What was the primary rationale for the choice of each program/intervention?
8. What indicators were used to determine if you reached your outcomes?

APPENDIX D

BALLET ACADEMY PARTNERSHIP CASE STUDY

The ballet academy partnership comprises a regional 4-year public university and the ballet academy of a professional ballet company [BC]. The partnership began in 2001 and evolved out of a desire to bring more talented dancers to two growing dance programs. The partnership gave way to a 16-credit hour collaborative educational training program between the IHE and CBO, providing university student-dancers with a Professional Training Certificate in Ballet upon completion. While no formal agreements are binding the partnership, it offers a mutual benefit for both organizations as it allows university student-dancers to receive training from and rehearse with a professional ballet company, while at the same time broadening long-term options for young dancers in the academy who may aspire to pursue a degree in dance.

Informal Structure

In the ballet partnership, both partnership leaders came into this relationship by appointment approximately 9 years ago but were not complete strangers. The community partner remembers being a student of the faculty partner, and the faculty partner remembers the community partner as a professional dancer in the ballet company. Throughout their tenure, the partnership has gone through various stages, such as having a relationship with a local high school to the university students performing with the professional company. In the current partnership, the university students do not perform with the ballet company and are strictly integrated into the performance training program.

In discussing changes such as this, the partnership leaders consistently emphasized their desire to continue the relationship between the two institutions and the informal methods used to adapt to whatever came their way. The community partner discussed how certain decisions made out of necessity would come about, and she would take a moment and say, “Ok, how are we going to flow now?” This way of interacting was a result of the partnership not having a formal, definitive structure. The ballet academy partnership leaders do not have formal agreements binding them to each other or a specific plan of action. There is no memorandum of understanding [MOU] or documented mission statement. The exchanges between the partnership leaders are impromptu, often to propose new ideas to overcoming challenges or maintaining current operations. Before this year, there were no specific audition dates for the professional certificate program. The faculty partner discussed how it was not unusual for students to call and say, “Oh, can I come and audition this weekend?” and she would meet them at the ballet academy. Both partnership leaders communicated how difficult it is to pre-plan how they will work together to accomplish goals or create new ones. They stated,

There’s so many things that we can do without worrying too much about those things that we haven’t done because it takes so much early pre-planning on both of our parts, and we don’t always know. It’s just hard to coordinate all of that. What her timelines are, my timelines. (Ballet Academy Faculty Partner)

They also used such phrases as “ebb and flow” and spoke about their ability to adapt to the changes they face within the program each year.

From year to year, it doesn’t always produce the same tangible results. Like this year, I think we don’t have any students in the program. What remains important

to me is maintaining this relationship by which I think even though there aren't students in the program this year, the faculty partner came to me with a fantastic idea for something new that we can do. (Ballet Academy Community Partner)

Democratic Nature

The research suggested that the relationship between the community partner and the faculty partner at numerous times contributed to the second theme that emerged from the data, which was the democratic nature of their interactions and processes. The community partner stated, "What remains most important to me about this partnership is its relationship with the dance department at the university." While she discussed the various challenges she faces as the community partner with a budget that is not always as accommodating as she would like it to be, she stated, "... I would really lament distance from the department. . . . I need for my students to understand how much of American dance is born from universities. But it's true that financially it's tough." The faculty partner affirmed her sentiments. She stated that as a professor in a university program, she does not have to worry about finances, but the community partner is directly responsible for her budget.

This information aligned with the survey data, as they both acknowledged an imbalance in power, resource sharing, and overall organizational impact. As a result of this imbalance, the surveys indicate the work for the community partner has been hindered, and the positive impact on the university program has been greater. However, both partnership leaders communicated they have both, on balance, benefited from this partnership. They spoke about the mutual benefit for both programs resulting from their

partnership efforts. Students are afforded more opportunities and experiences due to their ability to pool resources. The community partner stated,

I think because we can't afford to bring in all of the repertoire that we would want or all of the guest faculty that we would want, if we're splitting the bill on something or if we're visiting and just sending our students over to this wonderful master class that's happening at the university. . . . If we're doing that for one another and opening the door to one another's students, then our dollars go further and each group of students has an additional opportunity. (Ballet Academy Community Partner)

The mutual benefit arising from their cooperative efforts is limited by the frequency and depth of their communication. This was reflected in their responses regarding decision-making and conflict management. They both agreed that decisions for the partnership are made in isolation instead of collaboratively, but with consideration of each other. However, their responses regarding conflict management were not in balance as the faculty partner perceived their approach to be open and collaborative, while the community partner felt as though one partner attempted to address the conflict while the other would attempt to avoid it.

One factor they identified as influencing their ability to co-create solutions effectively was their common backgrounds as educators and classically trained concert dancers. The community partner stated, “. . . I know the faculty partner comes from concert dance, and we speak the same language.” She implied the language they speak contributes to their ability to collaborate successfully. They both expressed equal excitement regarding expanding programs and services for student-learners in the next phase of the partnership. The faculty partner stated,

On the university side, I wish we had more interaction, including performing opportunities for the certificate students with BC and the Academy, and also to have BC have a presence at the university with rehearsals or performances and master classes by their faculty. (Ballet Academy Faculty Partner)

The data indicated they were enthusiastic about finding ways to collaborate more to be proactive toward shifts they feel their institutions are undergoing within the dance world. The community partner stated,

We've talked about a lot of things. I think there is a possibility for crossover with workshops and master classes and how to even potentially perform on one another's programs, so that if there were an ensemble of dancers from the university who performed on our January program and our ensemble performing at the university for example. . . . We've talked about teaching. What if there were university faculty who did a workshop here and then what if academy faculty did a workshop? There's a lot that can be done in a series of workshops. (Ballet Academy Community Partner)

Central Focus on Student-Learners

The pervasive theme throughout their discussions regarding increasing integration between the two institutions centered on student-learners. Both partnership leaders, when asked to construct a vision for the partnership, began with the values afforded to student-learners. They discussed their desire for the partnership to not only prepare them to dance professionally, but for student-dancers to feel a general sense of accomplishment. The faculty partner stated,

And I think dance in some ways, particularly ballet, has gotten a bad rep for not giving or helping students gain self-esteem if they don't reach specific benchmarks. But, I think in how we approach things now, I think they are developing their own personal self-esteem or respect, and they feel accomplished. Whether they go on to be in American Ballet Theatre or whatever, they feel they have a sense of accomplishment. (Ballet Academy Faculty Partner)

Both partnership leaders stated it was their goal to increase integration to bring students more diverse, transformative experiences that would contribute to their development as professionals in and beyond the arts. They believe that by keeping these two organizations in relationship, the students are getting the best of both worlds. They are immersed in a professional training program while also having an opportunity to pursue a dance degree, which supports their statements regarding why this partnership “has to be.” The benefits of being exposed to the strengths of both programs can broaden the scope of their professional opportunities and cultivate the life skills required for them to lead successful lives. They stated,

We’re trying to learn how to talk about our excitement for what we’re doing with students and how we’re unleashing the students’ powers, not just to become a professional dancer, because that’s not how we measure our success. We’re very proud of the young lady who came all the way through the program, graduated and went to EMT school, to become an EMT. We know that young woman, we know how dance changed her life and she overcame amazing, just her story is amazing. (Ballet Academy Community Partner)

I think, well from my perspective, even from your perspective, I mean dance, how we approach dance, provides a discipline, a rigor and a loyalty to the form and what they’re doing, which are learning lifelong lessons. A lot of people that have studied dance are extremely successful. . . . The certificate program is a sixteen credit hour program and we have students that double major and do the certificate program. Now that is quite an accomplishment! It teaches them management of time, prioritizing. But I agree with her. It’s not just about being professional dancers. Even though we approach it that way in the teaching of technique classes. (Ballet Academy Faculty Partner)

Theoretical Frameworks

The ballet academy partnership offers a collaborative educational training program between a professional ballet academy and a university dance program.

The initial partnership was not asset-based, as it was developed from a distinct community need instead of a strength. The founding partnership leaders formed this partnership to bring more talented dancers to two growing dance programs and increase their appeal to grant funding organizations. Since that time, the partnership has now shifted to one that is more closely related to the ABCD framework as it builds on generating value from the resources available such as the expertise of the faculty, space, institutional support, and relationships.

The relationship between the faculty and community partner is authentic but remains transactional. On balance, both individuals have benefited from the partnership, but the overall impact to the organizations is more significant for one than the other. The theory of change process was not effective as a tool for evaluation due to the organic nature and informal structure of the partnership. However, it helped the ballet academy partnership construct a working vision statement for its potential new phase and map preconditions for success. Throughout the process, the partnership leaders were not looking to fulfill needs as much as they were looking to identify how their current resources, along with increased institutional support and faculty involvement, would provide the best opportunities for their student-learners.

APPENDIX E

YOUTH ENRICHMENT PARTNERSHIP CASE STUDY

The Youth Enrichment Partnership comprises a small private 4-year university and a social services community agency. The partnership began in 2017 and evolved out of a desire to collaborate and integrate outreach and mentorship. The faculty partner implemented a service-learning component in a composition course required in the dance concentration curriculum. During the first 8 weeks of the semester, student-dancers explore and experiment with various compositional strategies. In the second 8 weeks, university student-dancers gain practical experience in a community youth dance program applying various pedagogical approaches and compositional strategies they have learned throughout their undergraduate studies. This partnership is mutually beneficial for both organizations as it allows university student-dancers to gain practical experience as future dance educators and allows children in the community dance program to gain exposure to various genres of dance.

Informal Structure

In this partnership, the community and faculty partner did not have an existing relationship. The two partnership leaders met in passing at the community center and instantly connected based on discovering they grew up in the same city and were classically trained ballet and contemporary dancers. From that moment, they both felt it was a natural step to find ways to collaborate and strengthen the relationship between their two organizations, as there was an underlying shared history. When asked what problem they were trying to solve in initiating their partnership, the community partner

clarified there was no specific problem as much as they wanted to work together and be of value to each other.

I would say I think as a whole I don't really look at it as a conflict as much, but maybe just a way for us to collaborate, and maybe make it more of where it's beneficial on both ends, because they have a need and we can support that need. Then that allows us on our end to support one of our pillars, which is social responsibility. It's our social responsibility to give back. I think it's mutually beneficial, rather than either one of us having a problem or a conflict of some sort. (Youth Enrichment Community Partner)

An informal structure was the first theme that emerged from the data in understanding how their relationship organically evolved. The data also presented various other findings that supported this theme. The first was the lack of formal agreements and documentation. The partnership leaders neither had an MOU, nor had they ever constructed a mission statement for the program. Moreover, when asked about marketing materials such as pamphlets or flyers, the partnership leaders shared that none had been created to promote the program at the community center. Most youth participants and their parents learned about the class through word of mouth.

Second, both partnership leaders stated their meetings are generally informal, and there is no predetermined schedule or frequency to how and when they will occur. The faculty partner works out at the community center, and he often talks in passing to the community partner. In the interview, he described how there is a natural flow to their impromptu interactions that is appreciated and accommodates their busy schedules. He stated, "We sit, we talk, we figure it out, roll, we move and make things work or we would make a shift or things like that. It's pretty copacetic." Both partnership leaders

continued, saying that this was the first time they had an opportunity to discuss the partnership formally. The faculty partner stated,

Our meetings are I'm coming in and she's coming in and she goes . . . , 'Hey! How long are you here for?' I'm here for da da da. Okay, let's talk before you leave. Okay, fine. Work out. We sit and talk. But I think this is one of the few times we've done it I think this way. (Youth Enrichment Faculty Partner)

Democratic Nature

The informal structure of their partnership was mutually satisfying because of their common background and respect for one another. These two characteristics were also foundational elements of the democratic nature of the partnership, which was the second theme that emerged from the data.

In the youth enrichment partnership, both partnership leaders' survey responses aligned regarding their goals and decision-making. Both stated they share common goals, and their process in making decisions for the partnership is done collaboratively with consideration of the other. Likewise, in the interview, the partnership leaders emphasized collaboration and their willingness to work together to co-create and co-generate solutions to make this partnership beneficial to the students, the institutions, and the community. They were intentional about being inclusive. They acknowledged in numerous ways how the current structure of the partnership could expand and yield larger benefits to all stakeholders involved. Both stated,

I think we both have the vision of wanting to be impactful in different ways. I feel like we communicate a ton of ideas of like, "Oh, what if we tried this? What if we do this?" in order to keep it going. (Youth Enrichment Community Partner)

We've definitely been talking about how do we expand or solidify or create this tunnel vision for a real thriving pipeline from the department here. . . . A different way of saying, how do we make it better, how we can move it? What other things can we add to make this keep going and going, and then expanding and expanding . . .? It becomes this thriving entity that almost runs itself. . . . So you feel that the community is changing, and we do have elements of it, but I don't think it is as large as it could be. (Youth Enrichment Faculty Director)

Both partnership directors expressed their vision for this partnership to contribute to a thriving pipeline between the university and community organization, enhancing collaboration and community. Processes within the youth enrichment partnership that challenge its democratic nature are the power dynamics and unbalanced contribution of resources. This information was primarily derived from the survey instrument and not as evident in the interview. The data suggest there is a degree of power diffusion and reciprocity present, but it does not clearly contribute to the partnership's effectiveness. The researcher made numerous attempts to clarify these findings but was unsuccessful in connecting with either partnership director. In the interviews, however, both directors stated in initial discussions that there was an apparent attempt to establish a power balance and achieve reciprocity.

I think it probably starts with just identifying the need. Then from there, we were able to collaborate how much we as a branch could do, and what they needed. Then how they could also follow up and support us with being able to provide a mission moment or give . . . I feel like we both were able to provide something. (Youth Enrichment Community Partner)

Central Focus on Student Learners

The third theme that emerged from the data was a central focus on student-learners. At the forefront of both partnership leaders' focus was the overall benefit to

students. In the interview, the community partner noted one of the pillars of their mission statement is youth development, in addition to social responsibility and healthy living. This program embraces all three, and she was enthusiastic about providing a service that aligned with the organization's mission and offered various benefits to the students. She stated, "The kids enjoy it a lot, just because it's an opportunity for them to get a base of movement and introduction to dance. Then from there, it's kind of one of those things where they can decide, 'Okay, is this something I'm truly interested in?'" She felt it was a benefit to have college students from a university within the community sharing their talents and time with youth who may not otherwise have an opportunity to engage in an experience of this nature.

The faculty partner expressed, "Maybe some of these students aren't thinking about going to school, aren't thinking about making certain steps in their lives long term." He felt this program contributed to not only exposure to various dance styles but broadened their perspective of future possibilities. He stated, "They'll see students who are older than them, but also towards their age bracket, then they can talk about college, talk about university life, talk about expanding, talk about all these different things."

Moreover, the faculty partner expressed this partnership provided his students with real-world experience as dance educators. He discussed that the focus of their degree program is not only for students to be highly skilled performers, but also teachers. The value of this program is it gives them opportunities to immerse themselves in a real educational setting. It helps them become clearer in their language, how they translate

material from their bodies to the students, and further their understanding of the various skills required to be an effective teacher with different age groups. He stated,

The goal is to prepare the students for a career and performing, but also teaching. . . . We have courses and classes in composition and also pedagogical study and about how to teach, what to teach, and some different scenarios. So then to give them the opportunity to actually go out and to experience and explore these things and these concepts, and actually to learn more about who they are, and how they respond to certain things by being put in certain situations. They actually grow as human beings and also become better teaching artists. (Youth Enrichment Faculty Partner)

He went on to say,

They come back, they have assessments, also they do oral presentations. They talk about their experiences. Also some of them, if they stay or if they go out and get other teaching jobs or things like that, it changes or alters or enhances their thought process about teaching and about the age group. Maybe they had obvious misconceptions of teaching. Some of them end up loving it, understanding oh, you know what? I respect this is not for me, but now I have a greater respect for people who actually thrive and do really well teaching this age group who make it look easy. That impact as well, I think is important. (Youth Enrichment Faculty Partner)

Theoretical Frameworks

The youth enrichment partnership was a traditional service-learning partnership community-campus partnership. It was designed to enhance each organization's offerings and add value to the community as a unified entity. The partnership overall aligns with the asset-based community development framework as both organizations combined their strengths to co-generate solutions for their students and the surrounding community. The rich, shared history between the partnership leaders and the organizations facilitated mutual respect and a sense of enthusiasm for engagement. However, their limited

availability and interactions contributed to the defining qualities of their transactional relationship.

Both partnership leaders selected response options indicating the organizations have, on balance, benefited from the overall partnership. Still, there are numerous dimensions within the partnership's processes where the individual partnership leaders and the organizations experience an imbalance in benefit and often lack growth. The community and faculty partner acknowledged their partnership was a solid foundation upon which to build. They used the theory of change process to create a working vision statement for the future. The process allowed them to take inventory of their existing resources and devise ways to mobilize their assets in working to become a thriving pipeline for an interdisciplinary arts program that would increase the benefit to student-learners, institutional missions, and the surrounding community.

APPENDIX F

HIGH SCHOOL PARTNERSHIP CASE STUDY

The High School Partnership comprises a 4-year state university and a public high school with a Fine Arts Academy. The partnership began in 2017 and evolved out of the faculty partner's desire to incorporate a service-learning component in the course *Teaching Approaches to Dance Instruction*. The course is required in the Bachelor of Arts degree in Dance curriculum and provides dance students with the opportunity to study theoretical approaches to dance pedagogy for the first 8 weeks of the semester. During the second 8 weeks, student-dancers engage in applying theory to practice in a public high school setting. The partnership is mutually beneficial for both organizations as it allows university dance students to gain practical experience as future dance educators and provides a means for high school students to have direct access and exposure to dance training at the collegiate and professional levels.

Informal Structure

Community engagement is a focus of the dance department's mission statement. The faculty partner was interested in partnering with someone who was involved with dance in underserved, minority communities. A mutual friend who was also on the university's dance faculty introduced them, and they established an immediate connection. Their initial conversations addressed the service-learning course's goals and structuring the partnership so it would be feasible for both organizations. There were no formal agreements, and the overall structure for the partnership was an open framework.

The partnership directors stated they meet with each other less than once a month and often have impromptu discussions in passing throughout the semester.

The faculty partner discussed how, in some ways, a natural evolution had begun to take place in this partnership. As a result of the relationship between him and the community partner, other dance faculty at the university have started to conduct master classes at the high school throughout the academic year. While that has happened within the partnership, the faculty partner also stated, “The more we develop this particular partnership, the more it really expands outside of our studios into the community.” He expressed his enthusiasm for how the partnership is building and evolving. This was also expressed in the survey data. Both partnership leaders acknowledged in their survey responses that they are both satisfied with the current framework, and because of their relationship, they have both benefited as individuals. While they admit their schedules are limited, they acknowledge they do have shared goals and are both interested in finding more ways to merge the institutions. The faculty partner stated,

Scheduling typically precludes us from getting as close as we’d like to be, particularly within the fall semester. . . . I would like to build heartily on what we’ve begun . . . there is much more that can be achieved, we simply need to forge through the complexities that hinder us from achieving a closer relationship between the programs. (High School Faculty Partner)

The data suggest both partnership leaders are invested in co-creating more opportunities to increase growth. They both indicated this partnership has worked to define who they are and what they receive as this partnership evolves matters to them as individuals and as a group.

Democratic Nature

Their relationship as two African-American classical and contemporary dance-educators gives them a different perspective and sense of investment in democratically engaging to grow this partnership. They acknowledged the uniqueness of a program such as this being at a public high school in an urban community. They recognized the potential effects it could have on how the arts benefit underserved communities and provide long-term options for the minority student-dancers involved. Both partnership leaders shared numerous stories revolving around the lack of minority representation and appreciation for dance in their community. As a result of this common ground and their shared goals, most of their response options aligned with transactional attributes, with an equally large percentage falling in the transformational range.

When making decisions and managing conflict, the faculty and community partner indicated they openly and collaboratively address them. They work together to flesh out ideas and resolve issues with consideration of each other and their common goals. Moreover, they both feel the power in the partnership is shared equally, and they both have contributed equally to the resources involved. While the university partner came into this partnership looking to fulfill a need by incorporating practical experience into the curriculum, the data show that the community partner finds her experience more transformational. She stated she and her overall program had not only benefited from this partnership but have grown.

Moreover, in developing this partnership, the faculty and community partners expressed the desire to see this partnership promote a deeper appreciation for dance in their organizations and the surrounding community. The community partner stated,

That appreciation factor is a struggle. I still get, “Well, it’s just dance!,” like, yeah, “it’s just a dance,” but in “just dance” you learn life skills, you’re learning your self-worth, you’re learning how to maneuver your body. It’s different kinds of skills that you’re learning through a dance class, not just dance. So that awareness and appreciation, it’s slowly starting to turn . . . , but this partnership is definitely helping it. (High School Community Partner)

They hope their interactions and the efforts within this partnership will lead to transformational experiences for those inside and outside the partnership. They are committed to working together to journey into the next phase of the partnership as co-generators of solutions to their “problem,” which they identified as a lack of appreciation for the arts in their community. In brainstorming ways to meet this challenge, they realize it will be beneficial to increase interactions over the entire year and are exploring the possibilities of a collaborative concert between the two programs.

Central Focus on Student-Learners

In constructing a framework for this course, the high school faculty partner was clear in his intentions to provide a practical experience for university student-dancers that went beyond merely teaching their peers. He wanted the experience to be real and allow students the opportunity to think creatively and experience the multifaceted environment of a public high school dance program. He stated,

We didn’t want them to just teach their peers, we wanted them to teach outside of the university, and most of them are interested in teaching, not at the university

level, but primary and secondary education. So, what better way to expose them than to put them out in the community and have them just wing it. (High School Faculty Partner)

Similarly, the community partner expressed what is most important to her about this partnership is the exposure her students are receiving. They are being exposed to college students with different teaching styles and teaching various dance techniques they would not usually get in a public school dance program. She stated,

My biggest thing was exposure. The dance program at PB is new. We just started a fine arts academy a few years ago. So, it's new, these kids even to be getting dance within the school system. So having that added exposure of those college students coming in. My biggest thing was just having them get that exposure to the different styles to what dance could be other than a PE credit for high school. (High School Community Partner)

Additionally, the high school community partner acknowledged how important it was for her students to realize dancing does not have to be just an extracurricular activity, but it is realistic for it to have long-term benefits. She stated,

I thought as a benefit for my students being able to see that dance can be a long term career because they're seeing those students come in that are close to their age, they're living in it, they're doing it, they're teaching it, they're going to school for it. So, in terms of the high school and still understanding that dance isn't as recognized as a career as we still want it to be, having those college kids come in and they're talented and they're giving corrections and they're exposing these kids to different kinds of styles. It gave rise to the conversation of 'I can do this long term if I choose to,' which is always a benefit. You may choose to not necessarily major in dance. Just having that exposure that they could, has changed the path for a lot of my students actually. (High School Community Partner)

As both directors recognized the effects this partnership was having on the students physically and mentally, it naturally created an avenue for them to investigate

ways to deepen their influence. The faculty partner discussed how he has reached out to the principal at PB about getting more minority students involved in the program at the university called *Meet The Capstone*. This program “brings high school juniors/seniors from nearby high schools on the university campus for a day.” Its purpose is to “allow high school students an opportunity to get a sense of campus life, and to consider joining the university.” In conjunction with this experience, university dance students have also begun speaking to the high school dance students about the program at the university, *New College*. Both partnership directors have discovered through their many conversations with the high school students that some are interested in pursuing dance long-term but are unsure if they want to major in dance. The program, *New College*, “allows them to incorporate dance within a major they self-design.” In this way, students can continue growing and learning in their art form as they pursue other interests/careers.

Theoretical Frameworks

The high school partnership was a traditional service-learning partnership offered during the spring semester that has begun to expand to a year-round partnership, including masterclasses, workshops, and community programs. The partnership was not initially established as an asset-based partnership, as it began with the university identifying a need. The faculty partner realized he needed to provide student-dancers with a practical learning experience. Similarly, the high school community partner entered into this partnership from the same viewpoint. She recognized there was a need for her students to gain more exposure to various dance training techniques and develop an awareness about long-term opportunities in the arts. However, the dynamic of the

partnership has begun to shift. The partnership leaders have been effective in coming together to co-generate solutions to their initial problems. As a result, the initial phase of this partnership has increased their desire for integration and engagement.

The new phase of this partnership aligns with the asset-based community development theoretical framework as they are exploring ways to mobilize their strengths to deepen their current relationship. Their ability to effectively transition into a new phase of their partnership correlates with the TRES survey results. In this survey, the majority of the responses from the community and faculty partner aligned. Their survey responses indicate their relationship is highly transactional with the greatest potential toward becoming transformational. Additionally, the theory of change process was not effective as a tool for evaluation due to the organic nature and informal structure of the basis of the partnership. However, it helped the high school partnership construct a working vision statement for the new phase and map potential preconditions for success. The partnership leaders placed a significant emphasis on expanding opportunities for student-learners and mapping a pathway for how those efforts would overall contribute to developing a deeper appreciation for dance in their surrounding communities.

APPENDIX G

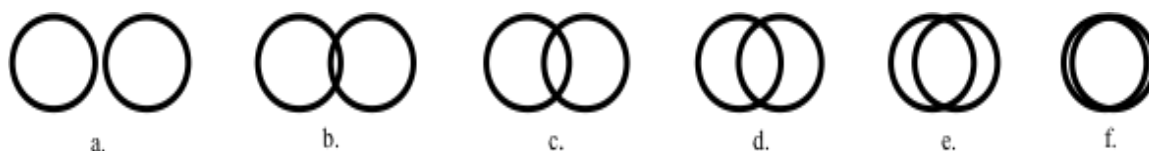
BALLET ACADEMY PARTNERSHIP TRES PROFILE

Description of Partnership

	Community Partner	Faculty Partner
When did this partnership begin?	10-15 years ago	10-15 years ago
What are the purposes of this partnership? What brought you and this partner together?	The partnership has been in place since 1999, for 20+ years. The partnership was started by the then dance department chair and the community dance school director. I interpret that their purpose was to bring the training programs together to develop a versatile community of dancers.	To provide intensive ballet training for the university students who have had prior extensive training in ballet. Additionally, to provide classes such as point/variations and pas de deux that would not be available at the university.
How often have you and this partner interacted over the past year?	2-4 times a month	2-4 times a month
Would you say your interactions with this partner have increased, decreased, or remained the same?	Remained the same	Remained the same

Characterization of the Partnership

In characterization of the partnership, 5A and 5B asked both partners to list the letter of the Venn diagram that best represents the current and desired closeness among individual partners and their organizations.



Current and Desired
Closeness as Individuals

Current B: I enjoy getting to work with the faculty partner; however, our respective work often pulls us in different directions. We both work to further develop areas where our institutions' objectives overlap. Desired closeness is certainly more (perhaps c or d)—it feels impossible to fully know.

E – I would say that in the last couple of years, the dialogue that the community partner and I have had has increased in particular to how students audition for the program.

Current and Desired
Closeness for
Organizations

This is approximately the same for our institutions. The university department have for many years held a present on BC Board of Trustees. BC academy hires university faculty on occasion.

On the university side, I wish we had more interaction, including performing opportunities for the certificate students with BC and the academy.

Analysis of this Partnership

In this section, partnership leaders were asked ten questions (6-15). Each question provided four multiple-choice responses. Each response, 1-4, aligns with attributes on the E-T-T Continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4
Attributes in the exploitive range.	Shared attributes of both exploitive and transactional.	Shared attributes of both transactional and transformational.	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Relationship among goals	Response Option 3: Our goals converge at some points	Response Option 3: Our goals converge at some points
Decision-Making	Response Option 2: Decisions about this project are made in isolation, but with consideration of the other partners	Response Option 2: Decisions about this project are made in isolation, but with consideration of the other partners
Conflict Management	Response Option 2: One of a few of us attempt to deal with the conflict while the other avoids it.	Response Option 4: We all deal with conflict openly, with the shared expectation of resolving it.
Resources	Response Option 3: One or a few of us have contributed significantly more resources than the others, but everyone has contributed more than minimal resources	Response Option 4: All of us have contributed approximately equal and more than minimal resources

	<u>Community Partner</u>	<u>Faculty Partner</u>
Role of this partnership in work. This partnership:	Response Option 2: Have on balance hindered work for some and advanced work for others	Response Option 3: Has on balance advanced everyone's work
Role of this partnership in identity formation. This partnership:	Response Option 3: Has helped define "who I am" for at least one of us	Response Option 1: Has had no impact on any of our identities
Extent and nature of interactions	Response Option 2: Limited interactions/shared activities	Response Option 2: Limited interactions/shared activities
Power: In this partnership	Response Option 3: The power is equally shared in this partnership	Response Option 2: One or two of us have somewhat more power than the others.
Satisfaction	Response Option 2: One or more of us are dissatisfied with this partnership but some are satisfied	Response Option 2: One or more of us are dissatisfied with this partnership but some are satisfied

Analysis of the Impacts of This Partnership

In the section, Analysis of the Impact of this Partnership, partnership leaders were asked four questions (16-19). Each question provided five multiple-choice responses. Each response, 1-5, aligns with attributes associated with the E-T-T continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4	Response Option 5
Attributes in the exploitive range	Attributes in the exploitive range	Shared attributes of exploitative and transactional	Shared attributes of transactional and transformational	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Impacts on you	Response Option 4: I am better off/have on balance benefited	Response Option 4: I am better off/have on balance benefited
Impacts on your organizations	Response Option 3: There has been no impact on it	Response Option 4: It is better off/ has on balance benefited
Your impacts on others	No response	Response Option 4: I have on balance contributed to others
Any additional information you would like to add?	No response	No response

APPENDIX H

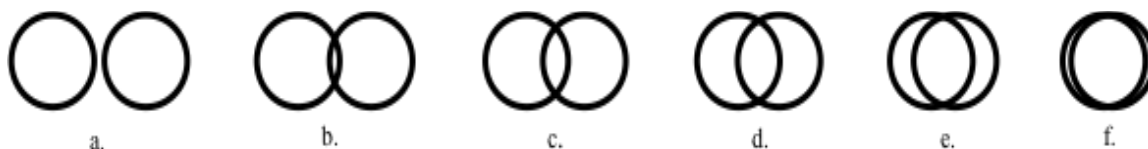
YOUTH ENRICHMENT PARTNERSHIP TRES PROFILE

Description of Partnership

	Community Partner	Faculty Partner
When did this partnership begin?	3-5 years ago	3-5 years ago
What are the purposes of this partnership? What brought you and this partner together?	The purpose of our partnership is to support the community by providing continued opportunities for intertwining outreach and mentorship to the university.	To bridge the gap between the institution and community center giving college students and opportunity to give back to the community by working with the youth... while gaining life experience for management in a classroom setting.
How often have you and this partner interacted over the past year?	2-4 times a month	2-4 times a week or more
Would you say your interactions with this partner have increased, decreased, or remained the same?	Increased	Increased

Characterization of the Partnership

In characterization of the partnership, 5A and 5B asked both partners to list the letter of the Venn diagram that best represents the current and desired closeness among individual partners and their organizations.



Current and Desired
Closeness as Individuals

Current A: My desire is that it eventually looks more like C. It is my opinion that the people involved in partnerships can form together a network that creates ongoing support for years to come.

E – We interact 3-4 times a week. Whether it is last minute changes, new ideas, future goals, or basic updates.

Current and Desired
Closeness for
Organizations

Our current is somewhere between B and C. My desire is that it eventually looks more like D & E because it is our social responsibility to do more.

E – We interact 3-4 times a week. Whether it is last minute changes, new ideas, future goals, or basic updates

Analysis of this Partnership

In this section, partnership leaders were asked ten questions (6-15). Each question provided four multiple-choice responses. Each response, 1-4, aligns with attributes on the E-T-T Continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4
Attributes in the exploitive range.	Shared attributes of both exploitive and transactional.	Shared attributes of both transactional and transformational.	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Relationship among goals	Response Option 4: We have common goals	Response Option 4: We have common goals
Decision-Making	Response Option 2: Decisions about this project are made collaboratively, and are generally driven by the interests of one or the other	Response Option 2: Decisions about this project are made collaboratively, and are generally driven by the interests of one or the other
Conflict Management	Response Option 2: One or a few of us attempt to deal with the conflict while the others would avoid it.	Response Option 4: We all deal with the conflict openly, with the shared expectation of resolving the issue.
Resources	Response Option 2: One of us has contributed most or all of the resources and the others have not really contributed resources	Response Option 3: One or a few of us have contributed significantly more resources than the others, but everyone has contributed more than minimal resources

	<u>Community Partner</u>	<u>Faculty Partner</u>
Role of this partnership in work: This partnership	Response Option 4: Has on balance redefined our work as common work, for most or all of us	Response Option 3: Has on balance advanced everyone's work
Role of this partnership in identity formation: This partnership	Response Option 1: Has had no impact on any of our identities	Response Option 1: Has had no impact on any of our identities
Extent and nature of interactions	Response Option 2: Limited interactions/shared activities	Response Option 2: Limited interactions/shared activities
Power in this partnership	Response Option 1: One or two of us have most or all of the power, and the others have very little or any power	Response Option 1: One or two of us have most or all of the power, and the others have very little or any power
What matters in this partnership	Response Option 1: What each of us separately gets from this partnership matters to us as individuals	Response Option 4: What all of us get—separately and as a group—as well as the extent to which our partnership itself grows matters to us as a group
Satisfaction	Response Option 2: One or more of us are dissatisfied with this partnership but some are satisfied	Response Option 3: All of us are satisfied with this partnership

Analysis of the Impacts of This Partnership

In the section, Analysis of the Impact of this Partnership, partnership leaders were asked four questions (16-19). Each question provided five multiple-choice responses. Each response, 1-5, aligns with attributes associated with the E-T-T continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4	Response Option 5
Attributes in the exploitive range	Attributes in the exploitive range	Shared attributes of exploitative and transactional	Shared attributes of transactional and transformational	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Impacts on you	Response Option 3: There has been no impact on me	Response Option 4: I am better off/have on balance benefited
Impacts on your organizations	Response Option 4: It is better off/has on balance benefited	Response Option 5: It has both gained and grown
Your impacts on others	Response Option 4: I have on balance contributed to others	Response Option 4: I have on balance contributed to others
Any additional information you would like to add?	No response	No response

APPENDIX I

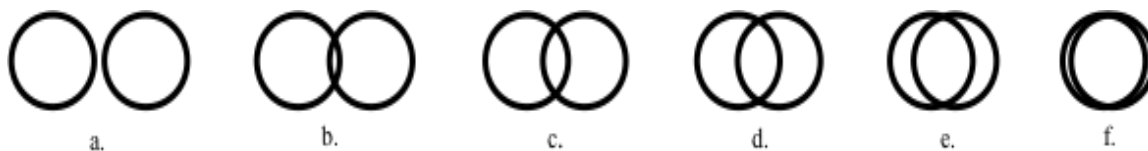
HIGH SCHOOL PARTNERSHIP TRES PROFILE

Description of Partnership

	Community Partner	Faculty Partner
When did this partnership begin?	3-5 years ago	3-5 years ago
What are the purposes of this partnership? What brought you and this partner together?	The purpose of this partnership is to provide high school students direct access, exposure, and training to dance at the collegiate and professional levels.	This course, Approaches to Dance Instruction, is a service-learning course developing techniques for teaching movement concepts. It includes a practicum component teaching dance to students in public schools . . .
How often have you and this partner interacted over the past year?	Less than once a month	Less than once a month
Would you say your interactions with this partner have increased, decreased, or remained the same?	Remained the same	Increased

Characterization of the Partnership

In characterization of the partnership, 5A and 5B asked both partners to list the letter of the Venn diagram that best represents the current and desired closeness among individual partners and their organizations.



Current and Desired
Closeness as Individuals

Current D: I would like to see our relationship grow but I believe we both participate equally . . . I thoroughly enjoy the feedback I receive about my students from the University students.

Current C: Scheduling typically precludes us from getting as close as we'd like to be, particularly in the fall semester. Desired F: I'd like to develop a closer relationship as I know our collective resources are a benefit to each other.

Current and Desired
Closeness for
Organizations

This has not been a focus but through this process I have begun to think about and locate organizations that could come on board to help this partnership continue to grow.

Current A: We are seemingly distant as organizations, although there is a burgeoning relationship developing between us and the high school. Desired F: There are a plethora of opportunities that may be garnered between the two schools. I'd like to see more partnership develop beyond the dance programs at the respective schools.

Analysis of this Partnership

In this section, partnership leaders were asked ten questions (6-15). Each question provided four multiple-choice responses. Each response, 1-4, aligns with attributes on the E-T-T Continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4
Attributes in the exploitive range.	Shared attributes of both exploitive and transactional.	Shared attributes of both transactional and transformational.	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Relationship among goals	Response Option 3: Our goals converge at some points	Response Option 2: Generally, our goals are not connected, although not at odds
Decision-Making	Response Option 2: Decisions about this project are made in isolation, but with consideration of the other partners	Response Option 2: Decisions about this project are made in isolation, but with consideration of the other partners
Conflict Management	Response Option 4: We all deal with conflict openly, with the shared expectation of resolving it	Response Option 4: We all deal with conflict openly, with the shared expectation of resolving it
Resources	Response Option 4: All of us have contributed approx. equal and more than minimal resources	Response Option 4: All of us have contributed approx. equal and more than minimal resources

	<u>Community Partner</u>	<u>Faculty Partner</u>
Role of this partnership in work. This partnership:	Response Option 3: Has on balance advanced everyone's work	Response Option 4: Has on balance redefined our work as common work, for most or all of us
Role of this partnership in identity formation. This partnership:	Response Option 4: Has helped define "who I am" for at least one of us	Response Option 4: Has helped define "who I am" for at least one of us
Extent and nature of interactions	Response Option 2: Limited interactions/shared activities	Response Option 2: Limited interactions/shared activities
Power: In this partnership	Response Option 3: The power is equally shared in this partnership and everyone respects and is comfortable with their own and others' use of power	Response Option 3: The power is equally shared in this partnership
Satisfaction	Response Option 2: All of us are satisfied with this partnership	Response Option 2: All of us are satisfied with this partnership

Analysis of the Impacts of This Partnership

In the section, Analysis of the Impact of this Partnership, partnership leaders were asked four questions (16-19). Each question provided five multiple-choice responses. Each response, 1-5, aligns with attributes associated with the E-T-T continuum. Multiple choice response options are structured as follows:

Response Option 1	Response Option 2	Response Option 3	Response Option 4	Response Option 5
Attributes in the exploitive range	Attributes in the exploitive range	Shared attributes of exploitative and transactional	Shared attributes of transactional and transformational	Attributes in the transformational range.

	<u>Community Partner</u>	<u>Faculty Partner</u>
Impacts on you	Response Option 5: I have grown/been changed for the better	Response Option 4: I am better off/have on balance benefited
Impacts on your organizations	Response Option 5: It has both gained and grown	Response Option 4: It is better off/has on balance benefited
Your impacts on others	Response Option 5: I have nurtured the growth of others/contributed to positive change in others	Response Option 4: I have on balance contributed to others
Any additional information you would like to add?	No response	The partnership has been mutually beneficial for both parties. I would like to build heartily on what we've begun. There is much more that can be achieved. We simply need to forge through the

<u>Community Partner</u>	<u>Faculty Partner</u>
	complexities that hinder us from achieving a closer relationship between the programs.

APPENDIX J**PRESENTATION FOR NORTH CAROLINA DANCE EDUCATORS'
ORGANIZATION'S CONFERENCE**

**A FRAMEWORK FOR DEVELOPING
COMMUNITY-CAMPUS
PARTNERSHIPS IN DANCE**

Kristi Vincent Johnson, MFA
Doctoral Candidate in Kinesiology, UNC Greensboro
Assistant Professor of Dance, North Carolina Central University



The purpose of today's presentation is to assist dance professors, secondary dance educators, and community agencies in initiating high quality relationships as a means to encouraging more integrated learning experiences and supporting community progress.

COMMUNITY-CAMPUS PARTNERSHIPS IN DANCE



- What is a community-campus partnership?
- Why are community-campus partnerships in dance important?

REASONS TO INITIATE PARTNERSHIPS

- Community engagement is a part of the strategic plan for our university.
 - Collaboration and partnerships are a part of the mission statement of our department.
 - We would like to help our students develop more practical skills.
 - Our resources are limited in serving our students/community and a partnership would expand opportunities.
 - I enjoy working with others and would like to initiate a partnership to give back to my community.
-

THREE CASE STUDIES IN DANCE



- Ballet Academy Partnership
- Youth Enrichment Partnership
- High School Partnership

BALLET ACADEMY PARTNERSHIP



- 4-Year Regional University and Ballet Academy of Professional Ballet Company
- Established for 19 years
- Professional Training Certificate in Ballet

YOUTH ENRICHMENT PARTNERSHIP



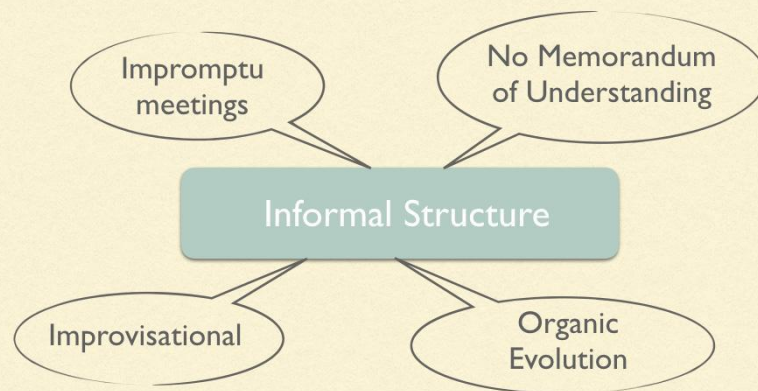
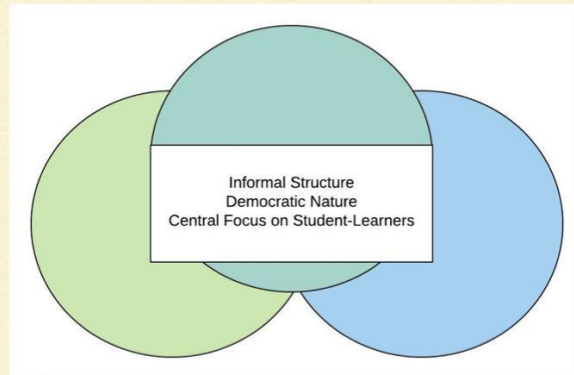
- 4-Year Small Private University and A Community Center
- Established for 3 years
- Service-Learning Partnership

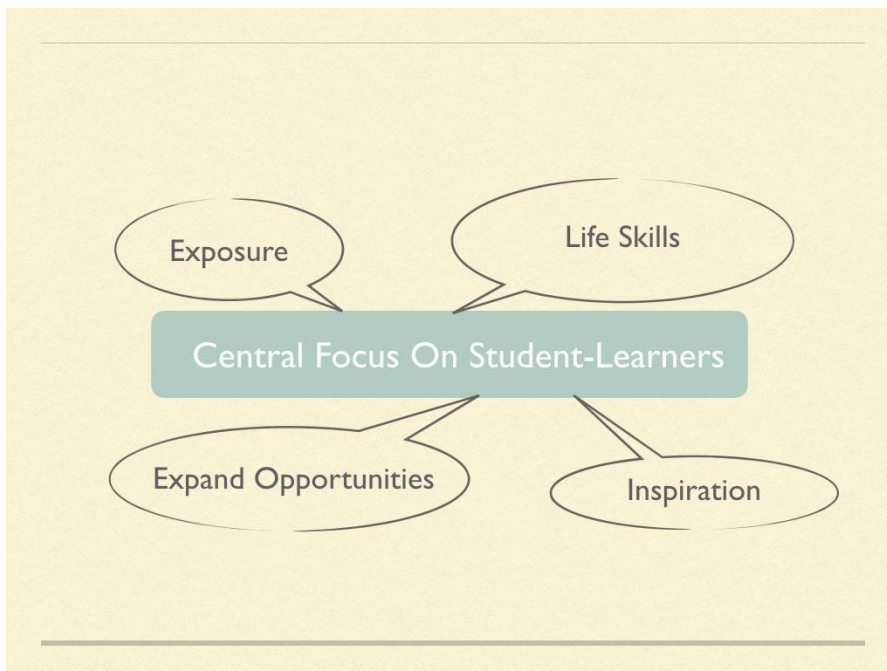
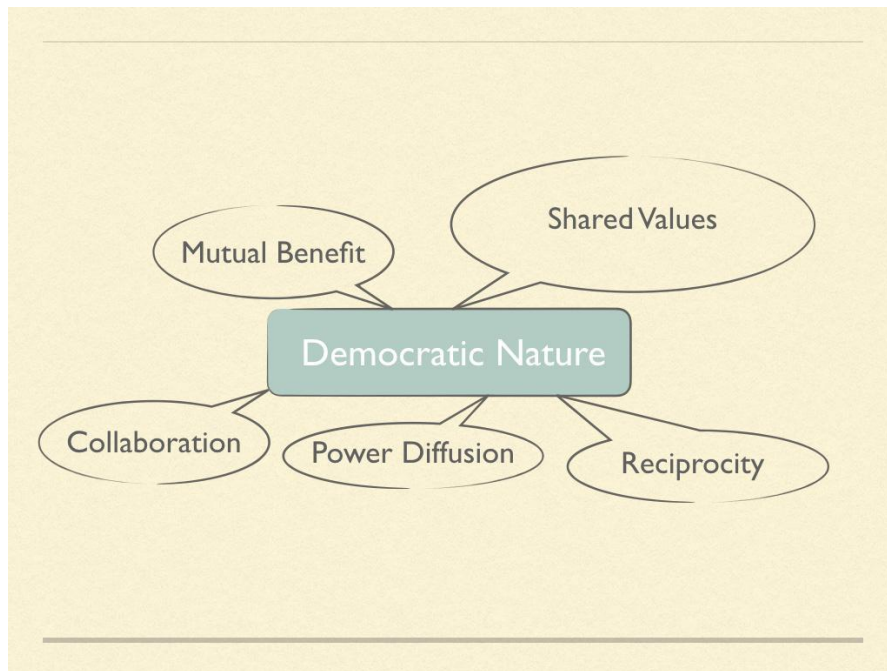
HIGH SCHOOL PARTNERSHIP



- 4-Year State University and Public High School Fine Arts Academy
- Established for 3 years
- Service-Learning Partnership

COMMON PRACTICES





RESULTS

- Each partnership was initiated and developed by one university faculty member and one community organization administrator.
- Partnership leaders had a common background in dance training/performance and common values as artist-educators. This laid the foundation for authentic relationships and a necessary synergy that was the potential binding factor for all three partnerships.
- The partnership leaders developed the partnership based on their assessment of current assets/strengths and the institutional missions of their programs.
- The partnerships had a definitive framework with common goals, but an informal structure allowing for an organic evolution.
- Each partnership had a democratic nature where both leaders' voices were valued in the collaborative process as they worked to create more diverse and integrated learning experiences for student-learners.
- All three community-campus partnerships have established long-term objectives including investigating additional ways to deepen integration and increase their impact in their surrounding community.

SUGGESTED FRAMEWORK PRINCIPLES



- Find a partner whose interest, values, and commitment aligns with yours.
- Clearly define your issue/opportunity.
- Use your strengths/assets to generate new value within your community.
- Devise a clear framework with common goals, but leave room for creativity.
- Find ways to implement inclusive and democratic processes to maximize reciprocal engagement.
- Consider faculty/community pairings and short term engagements as valid entry points to more complex organizational integration and mutually transformative relationships.
- Commit to simultaneously creating a meaningful experience for student-learners and addressing genuine community concerns.

Thank You



Any Questions?
